

Experimenting at the Northampton Municipal Theater



THE NEW YORK DRAMATIC MIRROR



NOVEMBER 27, 1915

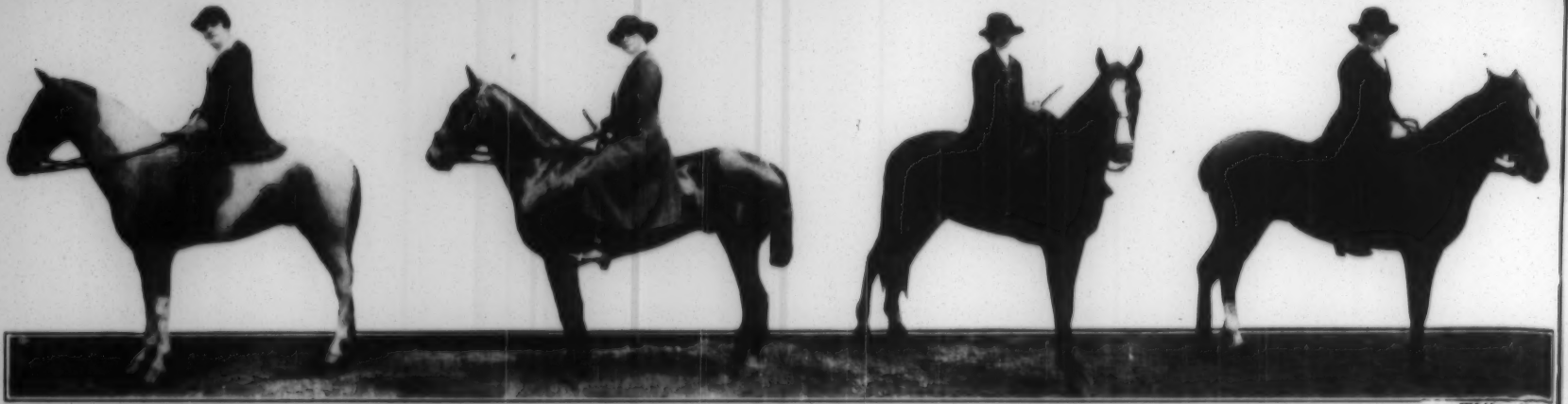
PRICE TEN CENTS



MR. LEO DITRICHSTEIN

Who Has Scored Notable Success in "The Great Lover"

Drama—Vaudeville—Motion Pictures



Theatrical Boots and Saddles in Central Park. From left to right: Helen Falconer, Ray Cox, C. Hurst, and Claire Rochester

White, N. Y.

ON THE FIRING LINE



White, N. Y.

Maude Fealy, recently starred by George Kleine in a feature picture



White, N. Y.

Front porch confidences between Robert Carter (Sydney Booth) and Sally Priest (Phoebe Foster) form a pleasing part of "Back Home"



Henry D. King, the enterprising manager of the Professional Department of the Columbia Graphophone Company



Ernest Lawford as the amiable cynic, Sir Christopher, in "The Liars" unexpectedly meets Grace George as the frivolous Lady Jessica, at the "Star and Garter" Inn where she is a dinner guest of Edward Falkner



The volatile Jean Paurel (Leo Ditrichstein) in "The Great Lover" tries out the voice of Ed Warren (Virginia Fox Brooks) and finds it one of great warmth and beauty

White, N. Y.

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THE NEW YORK DRAMATIC MIRROR



VOLUME LXXIV

ESTABLISHED JANUARY 4 1879
NEW YORK, SATURDAY, NOVEMBER 27, 1915

No. 1927

NORTHAMPTON'S NEWEST DRAMATIC VENTURE

By MARY K. BREWSTER

AN interesting and significant movement in connection with the always animated theater situation in Northampton, Mass.—whose citizens have been experimenting now for four seasons with a municipally maintained resident company—is the arrangement for series of special matinees on certain Thursday afternoons in a little theater in the home of Mr. George Bliss McCallum. The plays to be produced will be those of a more original class than public support as yet will guarantee in the public theater. The actors will be interested members from the Northampton Players and the object is to test public opinion with regard to the class of plays that the theater occasionally is blamed for not standing more prominently for. The fortunate and unique element in the privilege is that all this is to be had without cost to the public. Another feature is that it is planned to produce plays never before attempted in America. Indicative bits of drama from the writers who are at the moment influencing or representing the dramatic output of Britain, Germany, France, Italy and Spain will be offered for the critical or curious inspection of the residents of this small college and manufacturing city in the very heart of New England conservatism. Each country will be represented by plays chosen by the different departments of foreign languages at Smith College, and these departments also will make the translations. Also a programme of plays may be chosen by the actors themselves as indicative of the line in which they feel that they can offer their most effective work.

The scope and novelty, to say nothing of the joy, of the whole affair brings a new infusion into the general discussion of the theater already so prevalent in this center; offers the public other than the provincial standards so likely to be over-restrictive when art ventures are attempted in small centers; and, by so rarely extending the public range of dramatic observation, eventually should appreciably raise the standard of intelligent criticism and emphasize the fact that ideas as well as personalities should be recognized when dramatic fates are being weighed.

Northampton's widely noted municipal theater has scored a pretty definite success (at the very time when other attempts were failing) in making a high-grade stock company pay in what (in the usual theater acceptance) never could have been classed as "a good theater town." It had an ardent public for the great celebrities of the stage and a fair public for the intellectual and scholastic offerings, whose reception elsewhere was likely to be more uncertain; but all this was in one night or special matinee relation.

Now the theater, with the neighborly and staunch support of the near-by little towns, steadily supports eight performances a week, and frequently turns people away by Saturday. It also has succeeded in making Drama, in many embracing senses, a burning topic in hundreds of homes where it never before was considered, and in providing a big common interest among people otherwise widely diverse. Furthermore, it has steadily raised the quality of its company until it would be difficult to find

anywhere a group of players combining so much of competency, mentality, charm, personality and good breeding—people who contribute manifestly to the social and artistic life of a community that always has cherished a reputation for advantages of the higher sort. The players generally represent the theater type that has had educational, cultural, traveled and social as well as professional connection.

Having achieved all this in three seasons, again the original cry for wider artistic accomplishment is being stressed by those in the city, who feel that the theater has a large fame abroad to be lived up to at home. That, in addition to its present popularity, it should stand for something in advance of the regulation stock production. Generally, when this has been tried, theater patronage has fallen off while criticism continues. The present experiment is designed to get some estimate of what the public really does wish.

Delightful as this is for the public, it undeniably is exacting upon its players, and it is only their exceptional quality that makes the experiment possible with regard to its municipal connection.

However, in addition to leads more than commonly in sympathy with progressive theater movements, the company includes a number of young recruits to the stage who are but recently out of college, who are dramatically ambitious and alive to the theater tendencies of the present transition, formative period—both in writing and in setting. The general run of stock plays, while providing excellent training in versatility, naturally gives but limited opportunity to those in minor roles, who, having some leisure, welcome the opportunity for wider experience with the finer material that the average theater cannot provide.

Among the variety of plays tried out in the little theater it is possible that some will be found to have qualities fitting them for presentation as curtain raisers, or in groups, at the larger theater.

In ways like this, and others that may develop if the movement progresses, the theater might depart from the stereotype of "stock" and lead a following of its own as well as furnish illumination for theaters of the many smaller centers that are closely watching Northampton's success, do this and yet retain what is best among the plays whose popularity has been established at large.

As the artistic theater offered by Mr. McCallum is of the intimate order, with capacity for about 200 guests, the invitation list is changed for each afternoon that plays are offered. Invitations are sent out impersonally and the list is made as democratic and as inclusive as possible. It is planned to have fortnightly productions throughout the Winter.

The first of this series was given on the afternoon of Nov. 11. It was an interesting audience that gathered. The names of many of them had been drawn at random from the list of regular subscribers for the weekly performances at the city theater. It included people of social prominence, workers throughout the different departments of the city's daily life, visitors of note who chanced to be in the city, artists, writers, students, manufacturers, min-

isters, actors, actresses, faculty members, people of different nationalities and newspaper writers—all with a keen and common interest in the art that most entrancingly lifts individuals from the confines of their every day.

The plays (which were offered without the authors' names in order that estimate of them might be less influenced by association) were Percival Wilde's "The Noble Lord," done by Miss Sue Van Duser, Mr. Charles Coleman, and Mr. Arthur Allen, and J. M. Barrie's "Der Tag," by Mr. William Powell, Mr. William Pringle, Mr. Robert Ames, and Miss Gertrude Workman. The gay mockery of the first audience, which was conveyed with graceful skill and a fine sense of values, put the audience into a lightsome frame of mind which succeeded by the tense impressiveness of "Der Tag," furnished a considerable range of receptivity for one short hour.

Further interest was added to the productions in that, under the stage management of Mr. Thomas Swem, stage-manager of the Northampton Players, they illustrated a bit of futurist setting, and of lighting effects, which are at present of interest in the new stage art. It is planned to offer more of this in future productions, there being interest in this tendency among some of the college body and townspeople who have followed its development abroad. Mr. Swem has had experience in Europe as well as in the United States. The attractive programmes given as souvenirs of the performance stated that the performance "was given with the advice and co-operation of Miss Bonstelle, Mr. Harrison, Mr. Edwin Curtis, and Mr. Seymour Parker," these being respectively, the directors, resident director and scenic artist of Northampton's municipal company.

Following the plays guests were served with refreshments and given opportunity to meet the players and discuss the plays.

ANOTHER CASE OF CROWDING

(San Francisco Chronicle)

The failure of the Post Theater to keep itself alive on Ellis Street, near Fillmore, and the consequent closing of the Lada-Wilkes enterprise, while deplored by those who had hoped that another good stock theater had been added to the city's theatrical assets, caused no considerable surprise, since it had fought a losing fight from the first.

The section to which it catered is not more than 80,000 strong if the district eastward is extended to Van Ness Avenue and west to the rolling breakers on the beach. Already there are established in this thickly populated residential section as many theaters as it can well support if one in every ten of the residents goes to the theater every night.

In short, it was another case of "too many theaters," which is a cause to which is attributed throughout the entire country the unsettled theatrical conditions from which the drama is only just emerging.

MADAME CRITIC

BAYARD VEILLER in "Back Home" has gone completely around the block of dramatic subjects, for his arrangement and dramatization of Irvin Cobb's stories is a long distance in location and relation from the thriller, "Within the Law."

"Back Home" has certainly a home atmosphere about it, and there is an accidental murder thrown in by way of laying the plot. The child labor question, too, comes out as good measure. It gives a touch of pathos without compelling people to pull out their handkerchiefs to stop the tears. Mr. Veiller had, what to most playwrights must have been, a tempting opportunity to put on the sob pedal, but he wisely refrained. Whether the war had anything to do with this, or merely respect for the over-worked emotions of a long-suffering public, is something which he alone can answer.

It would have been such a splendid chance to make another "Return of Peter Grimm" boy—I forget the child's name in that play—out of Buddy, for in "Back Home" there is the boy carried around in a blanket, just as in the Belasco play, only this boy is a hopeless invalid; there is also a circus which he longs to see. Mr. Veiller, with Mr. Cobb's permission—and story-writers prior to the production of their very first play, will agree to almost anything that an adapter promises will likely be a success—no doubt might have made another little Eva of Buddy by letting him die a beautiful death to the sound of suppressed sniffles; but, instead, Mr. Veiller made Buddy about the most cheerful little person you could imagine.

Little Fred Goodrow played Buddy and he couldn't have been improved upon as a type. His outstanding ears seemed on the alert for everything of interest, and his big, dark eyes looked at you with the intentness betrayed by the eyes of a snow man which look straight at you and make you think of all your sins. He was very real, was Fred Goodrow, and he made you wonder if there were such brave people in the world when you continually rejoice in the comfort of making little fells—big ones.

But Buddy didn't make the one bit of the play. There were two people, old enough, wise enough, and experienced enough to hold their own in any play on earth. These two dependable persons were John Cope and Willis P. Sweatnam. What a pleasure to watch the work of these men. I am quite sure, neither has ever received an adverse criticism in his life. I forget exactly how many years Cope has been playing without a vacation, but it is a record to be proud of. Fancy an actor who is not a star, being sure of being engaged every year, and Mr. Cope is usually associated with successes, so that a change of play doesn't often happen in mid-season. He is an actor who can't complain. He says so himself. Managers know what he can do and that he will do still more if they wish him to. A modest, sincere fellow, he attends strictly to his own affairs, quietly comes and goes to the theater, and has become one of our most popular actors.

He has never yearned to be a star. Isn't that odd? Some people confessed surprise when Cope came forward in "Back Home" as a lovable Southern veteran, the type of character which Frank Keenan played in "The Warrens of Virginia." They had never imagined him in such a departure from his other characters. But Cope showed them, and gave us both a real and an artistic Judge Priest, the sort of man who might actually have lived in the South. He looked like a Southern judge, too, and did not exaggerate the type, as is so often the case. His dialect was perfect. The same cannot be said of a young woman who played the flirt. Evidently she had been badly coached as to her accent which was neither that of the blacks nor whites "back home," but that strange conception of "talk" which irritates Southerners but passes muster with trusting Northerners as being so funny.

We all know what Mr. Sweatnam can do, and in the new play he is afforded ample opportunity to do a great deal and he does it to perfection. As Jefferson

Davis Pointdexter, he has added another portrait to his gallery of blacks, each one of which is delightful. Sweatnam makes Jeff so human. His weakness for loud vests and tan top shoes is appreciated, also his cleverness in trading a no-account-hound called Nero, whose name is later changed to Lizzie, for a tin whistle. Again Mr. Veiller avoids the rapids by not giving Jeff a sentimental scene descriptive of his fidelity to the family of Priest.

There were a number of other roles well played in "Back Home," and the murder did not interfere with the atmosphere, which was delightful.

It was rather a novel journey I took last Tuesday evening when I joined the faithful at the appointed meeting place, the Garden Theater, for the first per-



SHERIFF SUGGS (KENNETH MINER), IN "BACK HOME," IS MUCH AMUSED WHEN JEFFERSON DAVIS POINTDEXTER (WILLIS P. SWEATNAM) RELATES HOW HE "WORKED" JUDGE PRIEST (JOHN W. COPE) FOR A QUANTITY OF CHOICE CRAVATS.

formance of Bjornstjerne Bjornson's comedy, "When the Young Vine Blooms." Quite an interesting title that! And when your curiosity in regard to a possible finish of the Scandinavian quotation is satisfied with, "The Old Wine Ferments," then you have interesting possibilities.

Talking about a modern play, I believe that the Bjornson comedy surpasses almost anything modern as yet done on our stage. Such topics of conversation no doubt are perfectly familiar to Europeans, but we are only lately branching out into a wider universe in our drama. We dislike having things brought before us which we have accustomed ourselves to talk about only to one or two very, very intimate friends. But the trend of the modern play is leading us on and on and I sometimes wonder where the path will stop. The aid of a medical society is no longer necessary for the presentation of ideas which might be of benefit to the public. To be sure, "When the Young Vine Blooms" has nothing medical about it, for it is a play concerning perfectly sane and healthy persons, but its frank expose of family life is novel and interesting, and it is so admirably acted, not only by that acknowledged artist, the founder of The Modern Stage, Emanuel Reicher, but by his entire company. The thought came to me as the play proceeded on its revealing way, how great is the influence of the man who guides the dramatic ship. Reicher's touch was readily discernible in the work of even the most unimportant member of the cast—the girl who played the servant. She had only a line or so to speak, and most of the time spent her before the public moments in walking half way across the stage and back, but she was different from the other servants to whom we have become accustomed. She was odd, yet she was not a caricature, for she seemed actually to be what she represented. Each one of the other characters stood out so distinctly that I can picture them at once without the slightest hesitation.

Mr. Reicher himself is as fine an exponent of the natural school as one could wish, which proves that experience, does not always cause one to sink into the methods employed in the early stages of one's career. Really, this man's adaptability causes one to wonder at the pretensions of less-skilled persons who affix star to their names. Like a very few real artists on our own stage Mr. Reicher seems to seek rather for the general good than his own personal benefit. Each member of The Modern Stage has opportunity and, perhaps for this reason, each one did his role so well. It must be a fine feeling to know that your director is urging you on to do your very best instead of trying to suppress any originality you might assert. Mr. Reicher achieved a great triumph when he did "John Gabriel Borkmann" in English, but when he made his next appearance in a comedy, also in English, he showed an amazing spirit, one capable of tireless work and ambition, for comedy demands a rapid-fire style of delivery which at times annoys an actor to whom the language is perfectly familiar. And you could understand every word spoken by Mr. Reicher, too. I would hate to try in German or any other strange

language some of the long speeches he used in "When the Young Vine Blooms." I just wouldn't attempt it, that's all.

Hedwig Reicher, daughter of the producer, shone brilliantly in a small role. And she might have had one of the more important ones. What do you think of that! I begin to believe that foreigners have a better sense of what is best for the drama than we have. Alberta Gallatin was excellent as the wife who returns to her husband's wing of the house after fifteen years' sojourn in that occupied by their daughters. When her bed, springs, mattress and all was removed to their former resting place, I couldn't help wondering if the bed as an object of dramatic interest is to be with us once more. It plays such a prominent part in "Fair and Warmer." Once upon a time, if you will remember, no Belasco play was considered proper unless it had a bed in some act, but the rage for beds passed. But, judging by the two recent plays this important piece of furniture is again to take its rightful place in our interest.

There were so many capable players in the Bjornson comedy that the regulars were wondering where they came from. For instance, there was the young girl of pronounced

independence. She conquered the young man who pursued her continually with a revolver in his hand and succeeded in making him give her the weapon. This, despite the fact that he was a captain in the Navy, and Navy men are usually so irresistible. It seems that sometimes they do meet their matches, however. This girl, one of the daughters, Alberta, played by Ernita Lascelles, employed a speaking voice that would be envied by anyone. It wasn't the kind of voice used by Patricia Collinge, nor a voice one loves to hear two or three times and then tires of for its monotonous sweetness and regular intonation. No, this voice was deep and full of determination and yet attractive—a most unusual voice and one about which the most seasoned first-nighters, accustomed to all the lovely voices on the stage, spoke of as beautiful.

"When the Young Vine Blooms" is a fascinating play, provided you go to the theater with the expectation of listening to an occasional speech which has not been blue penciled by the ruthless sort of stage manager who sniffs when art is mentioned. Its family problems keep one guessing. It is not a rapid-fire comedy built around two or three funny situations. It is worked out conversationally, as Ibsen is worked out, yet the interest is there. Of course Broadway managers could not afford to take the risk of putting on such a play in such an out-of-the-way theater as the Garden, but Mr. Reicher can, for his patronage is assured by subscription.

MARIE B. SCHRADER.

Neither Brussels nor Warsaw is evidently to be released from the thrall of German rule for the present, to judge by the plans for the people's entertainment made for the future by the invaders. Arrangements have just been completed for an elaborate season of German music and drama in the Belgian capital, to last until March 31, 1916, whilst Warsaw is to receive a visit from the Brothers Herrnsfeld, Berlin actor-managers.

Personal

CONVERSE—A new composition by Frederick S. Converse will be performed at the Spring concert of the chorus maintained by Columbia University. It is called "The Peace Pipe," and its text is taken from Longfellow's "Hiawatha." The music is said to be "modern in treatment, Indian in atmosphere, with a fine appreciation of the value of melody and full of dramatic significance."

DESLYS—Reports are again current that Gaby Deslys, otherwise known as Gabrielle of the Lilies,



VICTOR HERBERT.

Popular American Composer and Orchestra Conductor. He recently inaugurated a Series of Sunday Night Concerts at the Cort Theater.

may soon be Gabrielle of the Orange Blossoms. It is said that the French music hall artist who recently returned to this country to play the leading role in Charles Dillingham's forthcoming revue, "Stop, Look and Listen," is to marry a millionaire merchant of Chicago. Upon being questioned about the report Gaby merely shrugs her shoulders and says, "I do not know," which, of course, is not an equivocal denial of the charge.

GRANDIN—Mr. and Mrs. Grandin (Eva Mountford), who are appearing in the South in "It Pays to Advertise," celebrated their twenty-fourth wedding anniversary in New Orleans, Nov. 18. They have never been separated a day of their married life.

HOWARD—George Bronson Howard, playwright and novelist, whose latest book "God's Man," is acclaimed, by the critics, one of the greatest of American novels, has had to undergo a serious surgical operation, and the doctors have told him he cannot hope to recover his health for a long period. Mr. Howard retired shortly after he wrote the libretto of "The Passing Show of 1912" to his bungalow at Port Jefferson to devote himself to higher literature. Since that time he has been a frequent contributor to the *Century* and *Smart Set* magazines. Mr. Howard has a host of friends on Broadway who will regret to learn of his illness.

LORRAINE—Robert Lorraine, the actor-aviator, who at the beginning of the war joined the Flying Corps of the British Army, has again distinguished himself for gallantry. In the *Official Gazette* of the Empire he is mentioned as having received the military cross for attacking an enemy airship at a distance of eighteen yards. He joined the Flying Corps as a Second Lieutenant and was recently promoted to Captain.

MCLAURIN—Kate L. McLaurin, the author of "The Third Generation," appearing in the current *Red Book* and "The Co-Respondent" in the December *Smart Set*, has only recently left the stage to devote her time to writing. Her last professional engagement was with the Coburn Players. Previous to that she was associated with Edgar Selwyn, Robert Edson and other well known players. In private life Miss McLaurin is the wife of F. C. Calvin, business manager of the Coburn Players.

DITRICHSTEIN, ACTOR-AUTHOR

Star of "Great Lover" is also the Author of the Play, Not the Collaborator—Tells Mirror of Comedy's Inspiration

The astute A. H. Woods once said that there is no bad season for a good play. The truth of his remark was never better proven than in the case of "The Great Lover" which is filling the Longacre Theater to capacity at every performance. It is the general impression of the theatergoing public that the play was written by Frederic and Fanny Hatton with Leo Ditrichstein as collaborator. Perhaps, this is due to the fact that the former Chicago critics were firmly established in the playwrighting world some years ago by the success of their "Years of Discretion" while Mr. Ditrichstein's literary efforts have been mainly confined to the adaptation of foreign works. To set the public right the Mirror states authoritatively that Mr. Ditrichstein is the author of "The Great Lover" and that the Hattons are his collaborators. The distinction may seem to some too fine to make an issue of, but since the greater laurels rightly rest upon whoever is responsible for the idea of the play, it becomes a question of no little importance.

With a desire to learn the history of this interesting comedy of operatic temperament the writer recently called on Mr. Ditrichstein at his hotel.

"I wrote the first act and a half," said the actor-author (or should it be the author-actor?), "three years ago while playing in 'The Concert.' Being busy with performances I didn't get the opportunity to finish it and so I laid it away for the time being. During my Chicago engagement I related the scenario of the play to my friends, Frederic and Fanny Hatton, and they approved of it enthusiastically. Last season while I was playing in 'The Phantom Rival' at the Belasco Theater the Hattons came to town. They asked me if I had completed my play and I had to tell them I was too busily engaged in acting to devote any attention to writing. So it was arranged that they should take the manuscript and, following my scenario, should write in the dialogue and situations. When they had finished they submitted it to me and, after some changes in the dialogue to make it harmonize in form with mine, it was accepted for production by Cohan and Harris."

Perhaps, in no other role has Mr. Ditrichstein appeared with such distinction and grace as in that of Jean Paurel in "The Great Lover." One quite forgets the actor and sees only the temperamental and lovable opera singer. His methods of living the char-

"A recital given some years ago by Maurice Renaud," he replied. "I was in the audience and as the singer came forward on the stage I was fascinated by his personality as expressed in his charm of manner and the easy grace and nonchalance of his gestures. 'What a consummate artist!' I thought. 'How I'd like to play him!' The idea grew into an obsession and knowing the story of Campanini's breakdown in New York some thirty odd years ago, I decided to use it as a background for the chief character which was to be a combination of Renaud and Victor Maurel."

"To keep the play from being submerged in an ocean of pathos, resulting from the breakdown of the hero during his performance at the Metropolitan Opera House, I made Paurel a modern Don Juan, a



JOHN PHILIP SOUSA.

Who Is Directing His Famous Band at the Hippodrome.

man as successful in conquering women as in conquering octaves, one in whom youth is victorious to the end. Jean Paurel does not permit his defeat in love and ambition to overwhelm him. Though the loss of his sweetheart is greater to him than the loss of his voice, he forgets his tragedy with the light-heartedness of a lad. And we see him at the end repeating a rendezvous appointment over the phone to his latest conquest."

As played by Mr. Ditrichstein, Jean Paurel has a charm and exuberance difficult to characterize. Perhaps, he may best be compared to a cocktail—the cocktail which he so piquantly describes:

It will be recalled that upon being asked, by the house press agent, his opinions of the two foremost American institutions, ladies and cocktails, Paurel replies:

"Your ladies are *ravissante*. Your cocktails are like your nation—a funny mixture: bitters to make it hot, ice to make it cold, whiskey to make it strong, water to make it weak, lemon to make it sour, sugar to make it sweet; then you say: 'Here's to you!' and you drink it yourself." L. R. R.

NAUDAIN—May Naudain, who retired from the stage four years ago to become the bride of C. H. George, a wealthy broker, will resume acting this Fall. She has been engaged by Arthur Hammerstein for the title role in "Katinka," a new operetta by Rudolf Friml and Otto Hauerbach. Miss Naudain will be recalled as a prominent member of the casts of "The Girls of Gottenberg," "It Happened in Nordland," "The Little Cherub" and "The Girl Behind the Counter."

O'BRIEN—Geraldine O'Brien, who won many friends last season by her performance of the ingenue role in "The Miracle Man," was married to Charles Edward Morris in New York on October 21. Miss O'Brien is a native of Baltimore. She went on the stage soon after her graduation from a convent in Canada. For some time she appeared with stock companies. Later she played a leading role in Henry W. Savage's production of "Excuse Me."

ROCKWELL—Florence Rockwell, now with Oliver Morosco's picture company at Los Angeles, will "try out" a new play at the Burbank Theater in that city in January preparatory to bringing it East for a production. Miss Rockwell is now playing the leading role in the film version of "He Fell in Love With His Wife."



DOROTHY ARTHUR, WATTS, N. Y.

Who Will Be Seen in a Leading role in "A Bare Idea." This Play Will Mark the Debut of Miss Arthur's Husband, E. A. Well, as a Producer.

acter suggest Mansfield at his best. Furthermore, the role is sympathetic. In "The Concert" it was a continual struggle, as Mr. Ditrichstein explained, to win the sympathy of the audience.

"And as for 'The Phantom Rival,' he continued, "while it offered me fine opportunities to display a certain versatility, it was too ironical for American audiences. Being a nation of sentimentalists we love to see our heroes glorified and in this play, you will remember my character was glorified only in a dream. In reality he was a hopeless dub."

"What was the inspiration of 'The Great Lover'?" was asked.

ESTABLISHED JANUARY 4, 1879



THE NEW YORK DRAMATIC MIRROR



1493-1505 BROADWAY, NEW YORK

Telephone—Byrant 8360-8361. Registered Cable Address—"Dramirror"

Published Every Wednesday in New York. Entered at the Post Office as Second Class Matter

THE DRAMATIC MIRROR COMPANY

FREDERICK F. SCHRAEDER,
President and EditorLYMAN O. FISKE,
Secretary and Manager

SUBSCRIPTIONS

One year, \$2.50; six months, \$1.25; three months, 65c. Foreign subscription, one year, \$4.00; Canadian, \$3.50, postage prepaid.

The Dramatic Mirror is sold in London at Pall Mall Co., Carlton and Regent Streets, and Daw's Agency, 17 Green Street, Charing Cross Road, Australasia News Co., Sydney and Melbourne, Australia. The Trade supplied by all News Companies.

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"The Mirror," the Representative Dramatic Journal of America"—London Pelican
 "Our Authoritative Contemporary, 'The Dramatic Mirror'"—New York Life

CRITIC PLAYWRIGHTS

CAN it be true that two of our gifted young dramatic critics of the morning press are studying the art of playwriting at Columbia University and supplementing their store of knowledge of the history of the drama by drinking deep at the Pierian spring, presided over by Mr. CLAYTON HAMILTON?

There is no concealed cynicism in our allusion to them as gifted dramatic critics, and we can see no possible objection to their enriching their wisdom concerning a topic with which they must be presumed to be profoundly familiar. Their example may be recommended to others of their craft who need the knowledge more than they do. We should then escape the spectacle of a dramatic review devoted to a comedy by BJORNSTJERNE BJORNSON—incidentally one of the greatest figures in modern literature—dealing principally with the solemn amble of a black cat across the stage during a performance, with the accompanying cynicisms at the expense of the artists concerned in the production.

It has been the rule that after a dramatist has made the triumphant tour of Paris, Berlin, Vienna, London and St. Petersburg, he comes a cropper at the hands of our handy reviewers in little, old New York, and has to stand pilloried as an imposter and a sorry jest. GORKY, BJORNSON, ISEN have had to begin all over again in New York. Here was the court of last resort, where the verdict of the capitals of Europe was callously overruled. Not by the two critics we have been referring to, be it understood, but by their fellows.

So we say, it is a hopeful sign that the example has been set for sundry of our clever critics to expand their vision and see the play as well as the black cat in whatever performance they may be called upon to review in their papers.

Of course, the American public wants to be amused, and the accidental crossing of the stage by a black cat, which theatrically is a symbol of good luck, furnishes a cue for laughter which probably a BJORNSON play fails to do in the same facile manner. But we sincerely believe that a course at Mr. HAMILTON's dispensary of theatrical knowledge will tend to uplift the standard of criticism and that a stone quarry has no advan-

tage over it for reliable information on the history of the stage.

Mr. HAMILTON is an interesting essayist on the drama, past and present, and while we may deplore a tendency in some of our professors of dramatic literature to raise Scribe and his methods to a higher plane than they deserve—if we are ever to have a drama of our own—there is a great deal to be learned that will serve to dignify dramatic criticism as jocosely practiced within the sacred purview of Manhattan.

But we seriously draw the line at our critics trying to become playwrights. The practice would complicate matters alarmingly. We should have nothing but good plays, and OTHELLO's occupation would be gone—all the critics that had not launched upon a career of playwriting would be superfluous; there would be fewer productions, fewer managers and fewer actors. The whole theatrical business would go to smash. Moreover, every play-writing critic would tell how he would have written someone else's drama, and the deuce would be to pay. The Aristotelian unities would be dragged out of the basement, and the exact rules would be applied with such remorseless rigor that our all-wise analysts would simply monopolize the field.

Study the history of the drama, we say, but don't try to take the bread out of the mouths of the playwrights. Remember that they are our brethren.

INSULTING THE MUSES

THESE are merry days for the newspaper reporters assigned to the courts. Not in a long time have they had such unlimited opportunity to write "funny stories" as that afforded by the trial of JOHN T. HALL, a music publisher, charged with using the mails to defraud. From all parts of the United States would-be song writers have assembled, at Uncle Sam's cost, to air their complaints. Many of these airings have taken the form of recitals—recitals of verses destined to be immortal, but which never saw the light of publication, though their authors claim to have paid HALL various sums for this privilege. We read such titles as "You Can't Buy a Woman's Love," "Don't Leave Me With Five Cents," "He Stole My Heart at Midnight," "Swat the Fly," and "My Girl Is Some Kid."

The verse of "You Can't Buy a Woman's Love," which the newspapers printed in the expectation of sending their readers into paroxysms of laughter, runs as follows:

If a woman don't love you
 Don't think you can buy her heart with a handful of gold.

For gold she'll barter her body away,
 But her heart it can ne'er be sold.
 She'll sell you her hand, obey e'er command;

For gold your slave she'll become;
 But hidden away in her heart love will stay.

For her heart for gold can ne'er be sold.
 You can't buy a woman's love.

Not a masterpiece of lyric art, to be sure. But is it any cruder in form, does it possess any more bathos in thought than many songs published to-day by reputable firms and which are tirelessly hurled at us in various amusement resorts?

We doubt it. For instance, listen to the "words and chorus" of "Don't Bite the Hand That's Feeding You," sung by BERNARD GRANVILLE at the Colonial Theater last week.

"You recall the day you landed,
 How I welcomed you to my shore.
 You came here empty-handed,
 And allegiance forever you swore.
 I gathered you close to my bosom,
 Of food and clothing you got both;
 So when in trouble I need you,
 You'll have to remember your oath."

If you don't like the stars in Old Glory;
 If you don't like the Red, White and Blue,
 Then don't act like the cur in the story—
 Don't bite the hand that's feeding you.

Then there is the Forty-fifth Street idea of the South, as expressed in "Good Old Days in Alabama," "I Love the Name of Dixie," "Come Back, Dixie," "Listen to That Dixie Band," "Circus Day in Dixie," "Alabama Jubilee," and others. Do you want a "heart ballad"? Then take your selection from "If the World Should End To-morrow, I Would Be To-night With You," "The Little Gray Mother," "Only You," "Painting That Mother of Mine," which is advertised to "touch a heart of stone," and "When I Leave the World Behind."

AUTHORS' LEAGUE CORRECTS WRIGHT

Editor DRAMATIC MIRROR:

SIR.—I note in your issue of Oct. 23 an article by William Lord Wright, in which he discusses the Registration Bureau, recently established by the Authors' League for the purpose of registering photoplay scenarios.

Mr. Wright very evidently did not take the trouble to read our statements published in the September number of the Bulletin, carefully enough to be able to give a correct statement of the purposes of our new Bureau. He writes: "In a brief summing up it would appear that the ambitious author is asked to send 50 cents along with his script to the 'Registration Bureau,' and the Bureau will then submit the script to the 225 a week clerk." (The arrangement of the quotation marks is his.) I fail utterly to see where Mr. Wright could have reached the conclusion that we would submit the scripts to picture companies on behalf of authors. The League is not in any way an agency, and does not undertake to perform agency services of any kind.

The purposes of the Scenario Bureau are to provide photoplay authors with a means of proving that their scenario was complete and in their possession at a certain date. Provided that the author does not submit his script before registration with our Bureau, he can in case of infringement show conclusively that he had put the idea on paper before the infringer had an opportunity of seeing it. I presume, of course, that the author could show sufficient similarity between the infringing scenario and his script to make the source of the infringement plain.

I trust that you will give space in your publication to a statement correcting Mr. Wright's account of the Registration Bureau, for we are very adverse, indeed, to having such misrepresentations gain the wide publicity that publication in THE MIRROR brings with it.

Yours very truly,

ERIC SCHULER,
Secretary Authors' League of America.

Oct. 29, 1915.

COMMENDS "MIRROR"

Editor DRAMATIC MIRROR:

SIR.—I enclose money order for the renewal of my subscription.
 Your weekly is the most complete informant of theatrical affairs, and it contains its news with a companionship that is most satisfying on some of these dreary one-night stands.

Sincerely yours,

DAVID L. LEONARD,
"Potash and Perlmutter," Southern.

Nov. 6, 1915.

EDITOR'S LETTER BOX

[Correspondents asking for private addresses of players will be ignored. Their professional addresses can be found by looking up the company with which they are engaged under "Dates Ahead." Letters addressed to players whose addresses are not known to the writers, will be advertised in THE MIRROR's letter-list or forwarded to their private addresses if on file in THE MIRROR office. Questions regarding private life of players will be ignored. No questions answered by mail.]

R. J. MAHONEY, N. Y. C.—We have no record of a company called the "Turkeys."

A. C. G.—We have not the information you desire.

S. T. FULTON, New York City.—Lydia Foote died May 30, 1892.

D. BROWN.—Orris Holland is with the Poll Stock company at Worcester, Mass.

F. J. C., New York City.—Address the Savoy Producing Company, at 205 East 57th Street, New York City.

H. G. B., Toronto, Ont.—"The Gay Lord Quex," a comedy by A. W. Pinero, was produced at the Globe Theater, London, on April 8, 1889.

K. HUGHES.—We are glad to inform you that we now have an address for Irene Timmons, who is resting in New York City. A letter sent in our care will reach her.

M. L. M., Buffalo, N. Y.—There are four female characters in "Tess of the Storm Country," three in "The House of Glass," and six in "The Man Between."

J. MAC M., New York City.—We do not know where Eleanor Gordon is. If we receive dates for "The Discovery" they will be listed in Dates Ahead column.

H. K. S., Boston, Mass.—Recently you asked for the address of Ivy Payne, which we were unable to give. Miss Payne (Mrs. Douglas Crane) has asked us to state that a letter addressed in our care will reach her.

R. J. BLAIS, Cohoes, N. Y.—(1) We are sorry that it is impossible to give you the name of the play in which Viola Gillette sang "The Star of My Heart." (2) Hal Johnson and Fred Wren played in "The Arrival of Kitty."

GLADYS BURRE.—(1) Alice Brady is the daughter of William A. Brady and his first wife. (2) As far as we know there is no relationship. (3) We have no record of the motion picture. (4) Edna May Spooner is the older sister. The Paytons and Spooners are related.

READER.—"Hawthorne of the U. S. A." was produced in New York City at the Astor Theater, on Nov. 4, 1912. Douglas Fairbanks had the leading male role, that of Anthony Hamilton Hawthorne. Irene Fenwick was Princess Irma Augusta Elizabeth Overitch.

CONSTANT READER, Cleveland, O.—Olga Petrova was born in Warsaw, Russia. Madame Petrova gained theatrical experience in England, touring in Shakespearean plays. She has appeared in vaudeville in America and in "Panther," and is now playing the leading role in "The Revolt," under Shubert management. It is impossible to answer your third question regarding Madame Petrova, as we do not give information of a personal nature. Write to the Lubin Company for a printed form for a film play.

H. B. S.—"The Fourth Estate," by Joseph Medill Patterson and Harriet Ford, was produced at Wallack's Theater, New York City, Oct. 6, 1909, with the following cast: Charles Waldron, Charles A. Stevenson, Howell Hansel, Thomas Findlay, Tom Hadaway, Robert McWade, Jr., Richard Garrick, William Humphrey, Thomas Thorne, George W. Middleton, Argyll Campbell, Frank Sargent, John MacNeil, Charles Kilby, Albert Tweedy, Harry Rottgardt, Robert Babcock, Pauline Frederick, Alice Fischer, and Mary Marshall.

CONSIDERS IT THE ONLY PAPER

Nov. 9, 1915.

Editor DRAMATIC MIRROR:
 SIR.—Enclosed please find renewal subscription order. I wish to say a word of praise for your excellent paper. I have been a constant reader of THE MIRROR for some years now, and consider it the only paper that properly covers every line of amusements. I enjoy the splendid reviews and criticisms of the new plays—vaudeville and motion pictures, and also the very interesting articles of Madame Critic.

With every good wish to THE MIRROR, I am
 Sincerely,
 HAROLD RICH.

AN APOLOGY TO MISS HAZEL BURGESS

Editor DRAMATIC MIRROR:

SIR.—Surely I am sorry I have caused Miss Hazel Burgess so great an annoyance by hinting at her possible marriage in Jacksonville, Fla. Frankly, I had every reason to believe that that was the case. However, I see I was mistaken, and apologise to Miss Hazel Burgess. I apologise not once, nor twice, but many times.

WILLIAM L. BOTKIN.

New York, Nov. 12, 1915.

NEWSSTORY OF THE WEEK

First and Last Engagement

The mere story as it reads in type is a commonplace, but between the lines are heartaches and failure. Miss Eva March, twenty-three years old, born in Brooklyn, became leading lady of the Boyce Stock company, which opened in Monongahela City, Pa., Nov. 9. The next day after her first appearance she asked Manager Boyce about her work—was it satisfying? He was frank in his reply. She was too erratic. She went to her room and became hysterical. Several members of the company remained with her for awhile. The performance for that night was canceled. Her friends left her at a late hour, thinking she was better. Soon after, her body was picked up from the sidewalk. She had jumped from her window to the street. Her condition is hopeless. Curtain.

ACQUIRE SHAW'S LATEST

Shuberts Get American Rights to "Michael O'Flaherty, V. C."

The Shuberts have acquired the American rights to George Bernard Shaw's latest play, "Michael O'Flaherty, V. C." The piece is a satire upon recruiting. It will shortly be produced by the Abbey Players, in Dublin. The report that the censor has banned a production of the play in Great Britain has been denied.

THEODOR LESCHETIZKY DIES

Theodor Leschetizky, the famous teacher of the piano, died Nov. 17 at his home near Dresden, Germany, at the age of eighty-five. He lived for many years at Vienna, but more recently at a village near Dresden. He was the principal master of Paderewski. Leschetizky, the most widely known teacher of the piano since Liszt, was born in Austrian Poland and attracted attention by his piano playing in Vienna when he was fifteen years old. For several years he taught piano at the St. Petersburg Conservatory. He married his pupil, Madame Essipoff, in 1880. This was dissolved in 1882 and two years later he married another pupil. He has composed a successful opera, "Die Erste Faltie," and many salon pieces for the piano.

ALBANY'S MUNICIPAL AUDITORIUM

On Monday, Nov. 8, the local Masonic Lodge placed the corner-stone for the Albany, N. Y., Municipal Auditorium. As indicated, it is built by bonds issued by the city of Albany for that purpose, at a cost of \$80,000 and will be ready by Feb. 1. It will be completely equipped with all the latest appliances for a modern theater, having automatic sprinkler system, fire-proof curtains, indirect lighting, etc.

IN AT THE FINISH

"The New Wizard of Wiseland Abroad" played to fair business at the Texas Grand, Nov. 3, El Paso. Single Billy Clifford, 21, 22.

At Newark, Ohio, Lyman Howe's Pictures, Nov. 17, S. R. O. U. S. Marine Band, 17; "September Morn" comes the 25th.

At Manchester, N. H., "In Old Kentucky" at the Palace, Nov. 17. "Fashion Shop" played a return engagement week 8. "The Mischief Makers" tickled the patrons of the Palace. "The Peasant Girl" (Edith Thayer) played to fair business at the Park, 13.

"Sunny Side of Broadway," tabloid musical comedy, Nov. 15, 17, at the Grand, Elgin, Ill.

JOHNSTOWN, N. Y.—At the Grand Opera House, week Monday, Nov. 15, Myrtle Harder presented Billy Allen's musical comedy company in a repertoire of musical productions, Billy Allen in the leading role, supported by a cast of mirth producers. "The Beauty Parlor" and "The Time, the Place, and the Girl" received hearty applause by good-sized audiences throughout the week.

The stock season of the Grand Theater, Syracuse, N. Y., opened Monday night, Nov. 22, W. C. Malley, manager, in "It Pays to Advertise."

The Krug Theater, Omaha, opened Saturday night, Nov. 20, in "The Great John Ganton," by the North Bros. Stock company.

"The Third Degree," by the Grand Stock company, Grand Theater, Youngstown, Ohio, last week was notable in every way.

Rockwell's "Sunny South," by the Urban Stock company, Claremont, N. H., Nov. 15-18, played to good houses.

The Strand Players are now in their sixth week at the Strand Theater, Cedar Rapids, Iowa, under the direction of Harry Horne, Francis Gillen, leading man, and Miss Louise Price, leading woman, are favorites. Last week in "The Third Degree" Miss Price gave an artistic piece of acting.

Hilton Powell has out seven one night stand attractions at this time and expects to put out two more in the near future. He has four companies playing "Henpecked Henry," two playing "Safety First," and one playing "This is the Life." The new plays planned will have titles as follows: "This Way Ladies," and "Step Lively."

"TOWN TOPICS" TO TOUR

Revue Which Closed at Century Saturday Night to Be Presented on the Road by the Metropolis Producing Company

Ned Wayburn's production of "Town Topics," which closed at the Century Theater last Saturday night after a run of nine weeks, will be presented on tour by the Metropolis Producing Company, a firm in which the Shuberts are said to own one-fourth interest and the Eccles brothers three-fourths.

The announcement last week that "Town Topics" was to close caused a sensation in theatrical circles. In spite of the excellent business done—the receipts ranged from \$12,000 to \$20,000 a week—the cost of operating the production and theater was so great that the show lost money from the start. Friction with the promoters, Joseph M. Eccles and L. R. Eccles, wealthy sugar manufacturers of Ogden, Utah, caused Ned Wayburn, managing director of the Century, to resign from all connection with the enterprise. Mr. Wayburn contends that he was not permitted to run the theater as a Continental music hall or to use the house as he saw fit. He wanted an extended New York run, the advertising of which would be of great benefit on the road. The Eccles brothers maintain that the failure is due to Mr. Wayburn's extravagance in fitting up the place and advertising himself. It is said that the Eccleses invested \$150,000 in the production. The Utah millionaires were

interested in "Town Topics" through their friendship for Harold Oriab, the composer of the score.

At a meeting of the creditors it was found that the corporation owed approximately \$40,000, the creditors being largely those who assisted in the production, and not the players. The New Theater Company is one of the creditors, the corporation owing for rent.

Following the announcement on Nov. 16 that half salaries were to be paid for the remainder of the New York run, several of the players refused to appear in the performance. Among those who left the cast were Adelaide and Hughes and Will Rogers. Later, full salaries were promised.

On Thursday two involuntary petitions in bankruptcy were filed against the Ned Wayburn Productions Company, Inc. The total liabilities were given at \$65,000 and the assets at \$15,000. Judge Charles M. Hough appointed Clifford G. Ludvigson receiver, and directed that all proceedings on the part of creditors and the sheriff be stayed until further orders.

Mr. Wayburn was not a stockholder in the company, according to his attorney, John G. Dyer. He is listed among the creditors to the amount of \$2,500 for salary and royalties.

KLAW-BRADY WAR ON

Managers Hurl Hot Shots at Each Other Over Cut-Rate Ticket Question

The war between Marc Klaw and William A. Brady over the cut-rate ticket question continues with unabated fury. In an endeavor to place before the public their versions of the case, the combatants last week issued "white papers" in which were incorporated not only strong defenses but numerous challenges and charges and refutations.

In the statement of his case Mr. Klaw said in part: "When Mr. Brady announced that he is going to Albany to fight against cut-rate tickets and hotel agencies he was talking absent-mindedly, because any lawyer will tell him that no law can be passed which will prevent the sale of tickets at any price; that the best that can be done is to have a law regulating the sale, with licenses so adjusted that it will be impossible for the agencies to make any profit."

In his answer shot William A. Brady declared his readiness to hold a \$1,000 debate with Mr. Klaw over the rights and wrongs of the controversy.

"I have no desire to continue this argument with Mr. Klaw, since he persists in evading the issue. I will, however, donate \$1,000 to the Actors' Fund if Marc Klaw will prove to the satisfaction of any fair-minded man the statement that I violated any rule of the late Managers' Ticket Association. This is on condition that Mr. Klaw will hand over to the Actors' Fund a similar amount if he fails in his proof. Further, I will donate a second \$1,000 to the Fund if I fail to prove that Mr. Klaw broke his word and bond given to the association, and by so doing broke up an arrangement that had successfully worked out for the benefit of the public as well as of the managers."

At present each manager is resting, awaiting the moves of the other. Peace will be declared, it is said, when each decides to conduct his business as he sees fit.

The Managers' Ticket Association has been abandoned. Hereafter the managers will sell blocks of seats in advance. However, they must deal now only through the Tyson Company, thus making that agency the general distributor to all the other agencies. The new agreement drawn up by the managers sets aside the clause forbidding the sale of tickets below the box-office price. It is expected that the cut-rate agencies headed by Joe Leblang will soon have a large supply of tickets.

A. E. A'S NEW MAGAZINE

The Actors' Equity Association has now attained to the dignity of publishing its own organ, and Dec. 1 is the date fixed for the first appearance of a neat little eight-page magazine, devoted to the interests of the A. E. A., which will bear the significant title of *Equity*. The weekly column in *The Mirror* will be continued, but *Equity* will take up legal questions and other problems affecting the welfare of the profession more exhaustively than is possible under present circumstances.

A SECOND "PRINCESS PAT"

A second company of "The Princess Pat" is being organized to tour the Western cities. Fernie Rogers has been engaged for the prima donna role. Among the principal players will be Paul Nicholson, who has withdrawn from the cast of "A Pair of Sixes" in order to accept the engagement. The season will begin during the Christmas holidays.

AMES OUT OF THE LITTLE

Manager Ordered by Doctors to Take a Rest—Barker May Assume Direction of House

Winthrop Ames has retired as manager of the Little Theater. He has been ordered by his physicians to take at least a year of complete rest. Mr. Ames was taken ill during the Summer, but it was thought he had sufficiently recovered his health to permit him to resume his activities at his playhouse. However, he has recently been told that to undertake theatrical management in any form would seriously undermine his health.

There is considerable conjecture as to what will be done with the Little. One rumor connects the name of Granville Barker with the direction of the theater. Mr. Barker already has offices in the Little. It is said that if he obtains control he will present a season of Shaw plays.

GIVE UP THE LEXINGTON

Combination Policy of Cort and Weiss Not a Success at Hammerstein House

John Cort and Albert Weiss have given up the lease of the Lexington Theater, in which they have been presenting regular first-class road attractions at popular prices. Though the house has been playing to an average business of between \$4,000 and \$5,000 a week, there has been a loss, owing to the heavy operating expenses. Frank Gersten has assumed the management of the theater.

The Lexington Theater was built by Oscar Hammerstein for his project of giving grand opera, which was prevented by an injunction obtained against him by the Metropolitan Opera Company.

ADELAIDE AND HUGHES FOR FILMS

Adelaide and Hughes, the dancers, who left "Town Topics" at the Century Theater after the management informed the company that only half salaries would be paid for the last week, are resting at their home at Bensonhurst, L. I., preparatory to an extended season in motion pictures.

An offer has been made to them through their manager, Mr. Frederic McKay, whereby Adelaide and Hughes will have their own company and will play the principal roles in a series of pantomimes of famous children stories. A novelty will be that the characters will come to life on the screen from the pages of story books. "Little Red Riding Hood," "Jack the Giant Killer," "Cinderella," and "Jack and the Bean Stalk" are the first four selections.

HATTIE WILLIAMS TO SCREEN "SPARKES"

Hattie Williams, the former Frohman star, will appear in motion pictures under the Morosco-Paramount banner. In securing Miss Williams for the screen Mr. Morosco adds another actress of wide repute to his list of motion picture stars, closely following his acquisition of Anna Held and Constance Collier. As her initial screen subject the producers have secured the rights to Miss Williams's former stage vehicle, "Detective Sparkes," in which she starred at the Garrick Theater, New York City, a few years ago.

ERVINE AT THE ABBEY THEATER

LONDON, ENG. (Special).—St. John C. Ervine, the novelist and dramatist, has been appointed manager of the Abbey Theater, Dublin. The new season at the Abbey began Nov. 10. Among the new plays to be produced prior to the departure of the Irish Players to America will be Bernard Shaw's satire, "Michael O'Flaherty, V. C." and a tragedy in four acts by Mr. Ervine, called "John Ferguson."

ON THE RIALTO

Alexander Woolcott and Heywood Brown, dramatic critics for the *Times* and *Tribune*, respectively, are taking a course in play-writing, under Clayton Hamilton.

Most of the reviews of "When the Young Vine Blooms," which Emanuel Reicher produced at the Garden Theater last week, carried special mention of a cat which walked across the stage during the progress of the play. So much attention was paid to this incident that "Minnie," as kitty is known, has been placed in the lobby where she may view the audience from an earlier and less advantageous position.

It is said of E. S. Willard, the English actor, whose death was recently announced, that he was not reluctant about rebuking his audience when the occasion required it. During a farewell performance of "David Garrick," in Milwaukee, the audience became somewhat impatient a few moments before the final curtain. Mr. Willard was standing near a mantel, on the stage, and as he heard the bustle, stopped in the middle of his speech. The audience, of course, noted it, and sat down again, in absolute silence. Waiting until one could have heard a pin drop in the theater, Mr. Willard turned his head and said, in very quiet, even tones, "I beg your pardon; I thought perhaps I was disturbing someone."

George Bernard Shaw's latest satire, "O'Flaherty V. C.," is said to be a thinly disguised dramatic setting of the achievements of an Irish soldier, and his experiences in Ireland on his return from the front. In one scene O'Flaherty and his mother discuss Ireland's position in the war, the mother arguing with the soldier as to why Ireland should fight for England after all she had suffered at England's hands.

O'Flaherty answers all her points. She then turns on him for visiting the King.

"Why did you shake hands with the King?" she asks.

"I did not shake hands with the King," O'Flaherty replies. "The King shook hands with me."

MISSION PLAY TO TOUR

Fresh from a Three Years' Run in California, John McGroarty's Drama to Be Given on Road

John McGroarty's "The Mission Play," which has been running for three years at San Gabriel, Cal., is to be presented on tour beginning Dec. 4. The play traces in dramatic sequence the struggles of the Franciscan monks, the rise of the Missions and their decline. A picturesque phase of California history is shown, in which the author introduces the pagans and galantry of the Spaniards in the great colonizing days of his race.

Following the writing of the play, Mr. McGroarty formed an association which built the Mission Theater three years ago. The audiences are composed for the most part of tourists. With one exception the entire cast is non-professional.

WARFIELD FOR CHICAGO

"Van Der Decken" Not to Be Given in New York This Season

It is reported that owing to the continued success of "The Boomerang" at the Belasco Theater, David Warfield will not be seen in New York this season in "Van Der Decken." David Belasco's new play of the Flying Dutchman legend. Following a brief tour of Middle Western cities, Mr. Warfield will begin an engagement in Chicago about the first week in January.

CHARLOTTE SUES PUBLISHERS

Charlotte, premier skater in the Hippodrome's ice ballet, has obtained permission through Supreme Court Justice Gieschick to bring suit for damages against the Allen-Nugent Company, publishers of a trade paper, and H. Samuels and Son, manufacturers of sweaters. The skater claims that the defendants have published her picture in an advertisement of the Samuels firm without her consent for the purposes of trade, and she intends to sue for damages and for an injunction preventing further use of the picture. The suit will be brought in the name of Charlotte's father, Wilhelm Oelschlaeger, because she is only seventeen years old.

"BACK HOME" CLOSES

"Back Home," the comedy taken from the Judge Priest stories by Irvin Cobb and presented at the Cohen Theater last week, closed its engagement Saturday night. It will not be taken on tour.

THE FIRST NIGHTER

"WHEN THE YOUNG VINE BLOOMS"

Comedy in Three Acts by Bjornstjerne Bjornson, from the Norwegian by Avid Paulson. Produced Under the Personal Direction of Emanuel Reicher by the Modern Stage Garden Theater, Nov. 16.

Dean Hall Augustin Duncan
Alberta Arvik Rosalie Lascelles
Gunda Rosalie Mathieu
Josefa Louise Bergergreen
Anna Alice Martin
Helen Arvik Helen May
Mr. Arvik Emanuel Reicher
Alvilde Hall Bertha Mann
Mrs. Arvik Alberta Gallatin
Mary Katherine Herbert
Karl Touning Rupert Harvey
First Porter John Lagrange
Second Porter Hugh Powell
Marna Arvik Hedwig Reicher
Peder John Wray

Scene: The court yard of Arvik's country home.

The Modern Stage inaugurated the second season of its existence at the Garden Theater Tuesday evening with the first production in America of the late Bjornstjerne Bjornson's last contribution to the stage, "When the Young Vine Blooms."

The Modern Stage is an institution founded in New York by Emanuel Reicher, Germany's foremost actor, formerly identified with some of the most progressive stage movements in Berlin, and himself one of the best of modern actors. It has joined hands with the Society of the American People's Theater, which has been producing unusual plays at regular intervals in New York for years, and recruits its patrons largely from among the working classes. But the first night was largely a tribute to Mr. Reicher and his daughter, Hedwig, both of whom appeared in the cast, and the audience was one of the most select of the season.

Of course, as was to be expected, the comedy did not appeal to the critics. It has no explosive moments, and it is so distinctly untheatrical in its methods that both the theme and the method of treatment appeal only to playgoers who can mentally separate themselves from expectations of scribbled technique. The Norwegianians have a saying that when the young vine blooms the old wine ferments. Bjornson applies this simile to the sex problem, and boldly emphasizes the startling sophistication of the rising generation as opposed to the conservatism of its elders. The author amusingly exemplifies his thesis by showing the gradual estrangement that has grown up between Arvik and his wife and three daughters. Arvik, however, is not a taciturn grumbler and growler, but a witty philosopher who accepts his fate with a laugh and a quib. He finds that even at middle age he is capable of inspiring sentiments, and that this sophisticated rising generation has a peculiar admiration for men who have passed out of the stage of romantic interest, as ordinarily construed. He is not averse to an amorous adventure as a relief to the monotony of his domestic relations, for his rather buxom wife sides with the girls, none of whom can see any precise good in father, however indulgent and free-handed. But when Arvik, after significantly accusing look at the faces of his family as his only reply to their reproaches, mysteriously disappears and is reported to have gone to Australia without a word of farewell, the chill atmosphere of the household is changed, and father's absence suddenly becomes a theme of heartfelt regret. Mrs. Arvik, after a sleepless night in his deserted bedroom, which she has not visited in fifteen years, sheds tears over a little volume of long-neglected poems which Arvik dedicated to her on their betrothal, and the three girls try to live up to their father's ideal. And great is their joy when Arvik unexpectedly returns from his little escapade aboard a Round steamer. True enough, Mrs. Arvik in her first burst of hysteria berates him soundly, but on second thought she sees that she is only relapsing into her old state of armed neutrality and realizes that to keep her husband and bind him to her she must change her militant attitude. She throws her arms about his neck, the girls group around him lovingly, and all is well.

The psychology of the comedy is as true as Ibsen's, and perhaps more subtle, for Ibsen was always a clever technical artist in writing his plays, while Bjornson always remained a great analytical novelist. Reicher himself played Arvik with consummate skill, though with some hesitation of speech, as he has to learn his parts by rote, while the role of Mrs. Arvik was admirably interpreted by Alberta Gallatin, and every other member of the company, from Miss Reicher and Mr. Duncan down to Mary, the house slave, acquitted himself with credit and distinction.

NEW BILL AT THE BRAMHALL

"The Courtship of Then, Now and To-morrow," a One-Act Play in Three Scenes by Anna Wynne, and "The Depths of Purity," a Drama in One Act by Butler Davenport. Produced at the Bramhall Playhouse, Nov. 17.

After a six months' period of inactivity, Butler Davenport has resumed operations at his pretty little Bramhall Playhouse in East Twenty-seventh Street. Though his latest contribution is not so gloriously amusing in its seriousness as "The Importance of Coming and Going," it proved entertaining dramatic fodder to those theater-

goers who like their Clyde Fitch and Eugene Brieux served up with a touch of Zola and Ibsenisms. In "The Depths of Purity," Mr. Davenport displays again a gift for observing manners, but he seems unable to resist the temptation to submerge this talent in an ocean of morbid characterization and verbosity.

The play is an attempt to prove that sin committed through ignorance is not blamable. The story concerns an Italian girl of the slums who endeavors to keep her unsavory past from her husband. She is pursued into her home by her uncle, whose mistress she had previously been, and when he attempts to force his attentions again upon her she kills him. An amicable understanding is reached between husband and wife after a long and tempestuous argument.

The piece has moments of genuine dramatic force which were played to advantage by the cast. Chief honors went to Catherine Proctor, who in the part of the young wife acted with remarkable sincerity and naturalness. The other players were Butler Davenport as the husband, Frank Patton as the wicked uncle, and Doris Hardy, who, as the aunt, gave an excellent piece of acting.

"The Courtship of Then, Now and To-morrow" was presented at a Gamut Club matinee last Spring. It is a satire on love making, showing the development of the art of wooing from the gracious and courtly style to that in which eugenics play the dominant part. In "Then," John Ernest and Matilda Ann exchange pretty compliments upon Bowling Green. "Now" represents the attempt of a many times divorced young sportsman to wed an old flame who is also an individual of several divorces. "To-morrow" shows a young couple comparing the defects of the twentieth century with the eugenic comforts of their own time—that of 1915. They learn that they are true soul-mates by the blending of certain rays which register emotions.

William Raymond and the author were seen in the first episode. Mr. Raymond was again the hero of the second with Doris Hardy as the divorcee. Frank Patton and Muriel Hope were the young eugenists of the last scene.

"THE CHIEF"

Comedy in Three Acts by Horace Annesley Vachell. Produced by Charles Frohman at the Empire Theater, Nov. 22.

The Earl of Yester John Drew
Lord Arthur Wrexham Echlin Gayer
Derek Waring George Graham
Trinder Walter Soderling
Thomas William Barnes
Cynthia Vansittart Laura Hope Crews
Daphne Kenyon Consuelo Bailey
Mrs. Bergus Katherine Stewart
Emily Bergus Thais Lawton

Act I.—Library in Carlton House Terrace, Morning. Act II.—Drawing-room at Hallcombe-on-Thames. Afternoon. Act III.—Drawing-room at Hallcombe-on-Thames. Night.

In Horace Annesley Vachell's latest comedy, "The Chief," John Drew has a play built upon the model of house in which he has scored his greatest successes. It fits him so naturally, so perfectly, that it appears as if it were made expressly to order. In fact, one gains the impression from Mr. Drew's positive happiness in his role that he, having heard of a new dramatist who could write comedy of unaffected humanness and sentiment, had called Mr. Vachell his measurements with a knowledge that they would be carried out faithfully and accurately.

"The Chief" is a typical John Drew play, to use a trite expression. It permits him to saunter through the major part of three acts with all his familiar urbanity and grace and charm of manner, paying attention, of course, to such a nice and dramatically necessary detail as the exhibition of self-sacrifice and companionable interest.

At first glance it would seem that to write a comedy in which these virtues of personality may be set off advantageously is the easiest kind of a playwrighting task. But many experienced and clever dramatists have been tried and found wanting. Was it not only last season that Mr. Drew labored pathetically to keep his head above that literary morass, "The Prodigal Husband," a play by no less competent craftsman than Michael Morton and Darlo Nicodemus? Where Messrs. Morton and Nicodemus have failed Mr. Vachell has succeeded. He has written a comedy as light at times as fluff, but always entertaining and natural. The characterization is in the main exceedingly deft and clearly defined. As for the dialogue, it is so fresh and spontaneous that one quite resents the entry of the melodramatic climax in the third act. One would prefer a more amiable settlement of family difficulties than that offered. Clouds of disappointment and despair mar at the end the fleeting happiness of the most pitiable of the characters, and we become momentarily unkind of the play's warmth and cheerfulness as we watch the arbitrary unfolding of her tragedy.

Mr. Drew is seen as the Chief, the pet name for Lord Yester, a wealthy widower, who is living a placid, blundering but lonely life in London. Through the machinations of Mrs. Bergus, the mother of his dead wife, he is practically engaged to her daughter, Emily, now mistress of his home. The Bergus' plans to capture Yester's wealth and social position seem destined to succeed

when Cynthia Vansittart, a widow, whom he loved devotedly in his youth, appears with a plea for financial assistance. While the designing Mrs. Bergus is compelled to combat the renewal of this alliance by making grave accusations, a new problem is offered her in the person of Daphne, the young ward of Yester, fresh from her school in France. Soon convinced, however, that Yester intends the young girl for someone else, she devotes her malicious strategy entirely to accomplishment of Cynthia's downfall. When all other attacks prove futile and ridiculous she opens fire with her main battery, and accuses Cynthia of the theft of a sum of money ten years previous as well as of the misrepresentation of a string of pearls which the latter had sold to Yester as a means of raising money. Realizing that subterfuges have no effect upon his determination to know the full truth, Emily confesses that she stole the money in an impulsive moment. Forgiven by Yester, she departs with her mother, leaving him and Cynthia to their new-found happiness.

As the eligible widower Mr. Drew played with his usual polish and certainty of touch. His Lord Yester was always a clean, kindly, honorable English gentleman, with a gentle ironic humor which was thoroughly likeable. In the scenes with Consuelo Bailey he was particularly excellent, acting with a sympathy and humanness that were, indeed, charming.

Miss Bailey was a most vivacious and engaging Daphne, playing with a delicate blend of naivete and sophistication. It was a part which offered temptations to over-play, but Miss Bailey kept within bounds with nice discrimination. Laura Hope Crews acted Cynthia with unabated ease and finesse. Thais Lawton was admirable in the unsympathetic role of Emily. Katherine Stewart made a sufficiently sinister figure as Mrs. Bergus. George Graham was acceptable in the rapid role of Daphne's sweetheart, and Echlin Gayer made much of the small part of Lord Wrexham.

LADA DANCES AT THE CANDLE

Lada, the American interpretative dancer, gave the first of three matinee performances at the Candler, Tuesday afternoon, Nov. 16. She was assisted by Madame Mieler-Narodny, soprano, and Arnold Volpe's orchestra. The dancer possesses an imagination and a youthful and sprightly charm which were most advantageously displayed in the "Polovetzky Dance" from Borodine's "Prince Igor." In the haunting "Blue Danube" she exhibited a grace and coquetry that were, indeed, delightful. Other numbers in which she appeared were an old Russian folk dance, a ballad dance called, "Lada," with music by Gliere, and the "Valse Triste," by Sibelius. In "Lada" she represented the development of a child of nature from the cradle to maidenhood. She was somewhat too repressed in this dance, exhibiting none of the child's animal abandon or freedom of care. Her costumes, selected with excellent judgment, ranged all the way from leopard's skins to brocaded silks.

Between dances Volpe's Orchestra played the "Glaconda" ballet music, Tchaikovsky's "Andante Cantabile," and Grieg's "Solveig's Song." Madame Mieler-Narodny sang two groups of songs.

GIVE "SPANISH TRAGEDY"

Thomas Kyd's Elizabethan drama, "The Spanish Tragedy," was produced from the original by the Philolexian Society of Columbia University on Nov. 19 in the Brinkhoff Theater of Barnard College. Murder ran rampant throughout the play. At one time seven victims were strewn about the stage. The climax came when the hero, rather than confess, bit off his tongue and threw it among the corpses.

It is said that Shakespeare based "Hamlet" upon this play. The drama was written in the latter half of the sixteenth century and first produced in 1592.

All the parts in the Columbia production were assumed by men. Kenneth C. Atwell was excellent as the hero. E. R. Spitzer made a most bewitching Bellimperia. C. T. Evans gave a good account of himself as Isabella. The play was staged according to Elizabethan standards.

FOLK PLAY AT NEIGHBORHOOD

An English folk play, by Violet Pearn, entitled "Wild Birds," was presented at the Neighborhood Playhouse in Grand Street last Saturday and Sunday nights. The story concerned the romance of an aged Devonshire farmer's daughter and Zachary, a young outcast who travels up and down the moors singing songs in Omar fashion. Incidental music, composed by William Humbleton, was a feature of the performance.

In the cast were Irene Lewisohn as the farmer's daughter, Sidney D. Carlyl as Zachary, Solomon Friedman, Bella Nodell, Frances Goodman, David Solomon, Alexander Gels, Ida Schiff, and Morris Deborsky.

PHILHARMONIC CONCERT

The feature of the Philharmonic Society's concert in Carnegie Hall, Nov. 18, was the first offering in this country of Arnold Schoenberg's symphonic poem, "Pelleas and Melisande." For this composition the lights of the auditorium were dimmed below their usual power. The work was generously applauded. Other numbers of the programme included Goldmark's overture, "Spring," and Korsakoff's "Capriccio Espagnol."

Emmy Destinn was the soloist of the concert. She sang two songs of Liszt, "Der Fischer-Knabe" and "Die Lorelle," and the aria from Saint-Saens' "Samson and Delilah."

HIPPODROME CONCERT

Ruth MacTammany, soprano, made her debut as a soloist at the Hippodrome concert last Sunday night, singing the "Caro Nome" from "Rigoletto," and the waltz song from "Romeo and Juliet." Orville Harold was another soloist. Charlotte and her skaters appeared in the last half of the programme. The band selections mainly comprised compositions by Mr. Sousa.

LONDON VARIETY GOSSIP

LONDON, ENG. (Special).—"That gentleman of the preposterous trousers," as a London critic remarked, is now the subject of a variety revue, "Charlie Chaplin Mad." One of the scenes reveals a Charlie Chaplin School of Acting.

Dion Boucicault and Gladys Cooper are doing Barrie's "Half an Hour" in the halls.

Yvette Guilbert is at the Coliseum, doing a piquant romance, "Colinette," in English, a charming two-hundred-year-old ballad, "Dame Burden," and a stirring French number melody of the Marche-Lorraine.

R. G. Knowles has written his autobiography, to be called, "A Modern Columbus," and to be published by T. Werner Laurie.

Albert Whelen is going to America in February to play fourteen weeks.

When the new revue, which André Charlot is producing at the Playhouse, has run its course, the Playhouse will provide a variety entertainment along novel lines. The programme will consist of little items—musical, dramatic and comic—played for the most part by legitimate players. Music hall artists will have their place on the bills, but, if present intentions are carried out in their entirety, there will be no great opportunities for variety artists. The Playhouse will be run at West End prices.

Alfred Lester is going to produce a sketch by W. W. Jacobs.

Percy Fendell is the author of the playlet, "Ashes," in which Mrs. Lily Langtry, Lady de Bathe, opened her vaudeville tour at the Brooklyn Orpheum, on Monday.

OPERA STARS AT HIPPODROME

Charles Dillingham has arranged for the appearance of a number of opera stars at the Sunday night Hippodrome concerts next month. The night of Dec. 12 Emmy Destinn will sing arias from her best known operatic roles. On Dec. 5 and 26 Maggie Teyte will sing.

NEW "ALONE AT LAST" COMPANIES

Two companies are being organized to present Franz Lehár's operetta, "Alone at Last," on tour, as the organization now appearing at the Shubert Theater will remain there all season. One of the new companies will go to Boston and the other to Philadelphia.

GARDEN DARK MONDAY NIGHTS

Emanuel Reicher announces that there will be no performances at the Garden Theater on Monday nights, as he has assigned this evening to the members of his company to witness current plays in the city. The season at the Garden will also exclude matinees for the time being.

MUSIC PUBLISHER GUILTY

John T. Newcomer, alias John T. Hall, music publisher, was convicted in the United States District Court on Nov. 19 of using the mails to defraud poets whose verses he promised to set to music. He was sentenced by Judge Foster to two years in the Federal penitentiary at Atlanta.

TO FORM JEWISH ACTORS' UNION

A Jewish Actors' Union is to be formed on the lines of the Actors' Church Alliance by the Rev. Dr. Joseph Silverman. The Alliance was instrumental some time ago in promoting the formation of a Catholic Actors' Guild, which has grown to a membership of 400.

"TREASURE ISLAND" ON TOUR

Charles Hopkins is presenting "Treasure Island" on tour this week. Four performances are being played in Wilkes-Barre and two in Ithaca. It will open at the Punch and Judy Theater Dec. 1.

MUSIC ADDED TO "RUGGLES"

A musical setting is to be given to the dramatization of Harry Leon Wilson's story, "Ruggles of Red Gap." Sigmond Romberg will compose the score. Ralph Herz will be seen in the leading role.

EDWARDES'S ESTATE \$248,900

George Edwardes, the London theatrical manager, left an estate of \$248,000 according to his will which was recently admitted to probate.

OPERA HOUSE BURNED

The opera house in Lock Haven, Pa., was burned Nov. 12. Loss \$10,000; insured. A comedy company lost \$1,500 worth of scenery.

ONT Lie to Your Wife (C. S. Primrose): West
Salem, Ill., 24, Olney 25, Edgington 26, Mont-
icello 27, Gillespie 28.
UNNECKED Henry (Halton Powell): Onawa,
Minn., 25, Vermillion, S. D., 26, Canton 27,
Suxux Falls 28, Centerville 29, Parker 30.
ODD, William (Lee Shubert): N. Y. C. 29-
Dec. 4.
ILLION Dollar Doll (J. Harvey Orr): Phila.
22-27.
ADIE Love (Oliver Morasco): N. Y. C. 29—in-
fer.

SAFETY First (Halton Powell): Piedmont, W.
Va., Dec. 1, Keyser, Cumberland, Md., 3,
18 Perkins (Henry W. Linka): Hampton, Va.,
25, Allison 26, Newell 29, Pocahontas Dec. 1.



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CUT OUT THE THEATER END

WASHINGTON, D. C. (Special).—Preston Gibson, President, announces that a great improvement has been made in the Playhouse by the enlargement and remodeling of the old ball room, making it at present nearly twice as large as before. It is also planned to give during the months of December, January and February "Thes Dansants" two afternoons per week from four to seven p. m., open to the public by invitation from any subscribing member of the Playhouse. They have cut out theater end of the club.

FRENCH THEATER OPENS

The Theatre Francaise began a season of twelve weeks at the Berkeley in West Forty-Fourth Street on Nov. 15, with Pierre Wolff's "Les Marionnettes." Andre Merly, an actress with a reputation at the Odeon in Paris, played the part of the neglected wife. Others in the cast were Claude Benedict, MM. Seulleu, Faure and Verley and Mmes. Ditsu, Guerande and Diska. This week a bill of three plays is being played—"La Petite Poste" by Colus, "Georgette Lemeunier" by Donnay, and Wolff's "Le Lys."

MANAGER DEAN IS A DANCER

BALTIMORE, MD. (Special).—Manager Tunis Dean of the Academy made his annual appearance upon the stage of the Academy on Saturday night, at the conclusion of the performance of the "Follies," when he appeared in the final scene with Lucille Cavanaugh. His dancing was a distinct surprise to his host of admirers. He scored a tremendous hit with the huge audience and received a regular ovation.

REINE DAVIES FILES PETITION

Tired of being longer annoyed by the creditors of her husband, George W. Lederer, Reine Davies has filed a petition in bankruptcy with liabilities of \$12,336.20 and no assets. Mr. Lederer filed a petition in bankruptcy four or five months ago. Miss Davies is at present appearing in vaudeville. Last season she played the leading part in the Western company of "Daddy Long-Legs."

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BROTHERS DUBINSKY IN SAME CAST

The novelty of three brothers in the same cast was presented to the patrons of the garden, Kansas City, Nov. 14, and some of the biggest houses of the season applauded wildly throughout the four acts of "A Man of Mystery." Maurice M. Dubinsky, general manager of the Dubinsky enterprises, returned to the stage for the week, appearing as The Shadow, which is really the title-role. His work had a force and his every appearance on the stage was a signal for an outburst of applause. Ed Dubinsky scored a notable hit as the detective, known as Lucifer, and the repeated curtain calls for both himself and Maurice Dubinsky, who had the role of Bill Burke. In the part of Flossie Glenwood, in which high emotional scenes alternate with comedy, Irene Daniel did some of her best work of the season.

MRS. FRANCIS WILSON DEAD

Mrs. Myra Barrie Wilson, wife of Francis Wilson, the actor, died Nov. 18, at her home, 24 Gramercy Park, after a long illness, in her fifty-seventh year. She was born in Two Rivers, Wis. Before her marriage to Mr. Wilson she was a well-known comic opera star, having appeared in the productions of the John McCaull Opera company, under the name of Myra Barrie. With her husband, she appeared in "Falke," and a number of other successes. In addition to her husband, she is survived by two daughters, Madame Charles Huard, of Paris, France, and Mrs. Russell Adams Bliss, of this city.

MEETING OF THE U. T. A.

The regular meeting of the United Theatrical Association took place at the Academy, Seventy-ninth Street and Columbus Avenue, Nov. 16. A varied programme was offered. Among those who appeared were Richard A. Purdy in recitations; Samuel Wilenski in piano selections; Mary Mason, who sang operatic arias; George Jordan in a number of Irish songs; Sara Heinemann, who rendered Southern songs in costume, and a group of ballet and classic dancers, under the direction of Madame Elizabetha Manzell.

The club has decided to hold hereafter one meeting a month.

NO MORE "RAGGED MESSENGER"

Walker Whiteside gave his last performance of "The Ragged Messenger," in which he has been playing on tour, at Minneapolis last Saturday night. For the remainder of his season he will be seen in "The Typhoon."

GAIL KANE GOES WEST

After Signing with Selznick to Appear Exclusively as "The Equitable Girl"

Gail Kane has been engaged by the Equitable Motion Pictures Corporation for a long term of years to appear exclusively in film productions. Miss Kane, who was last seen on Broadway in George M. Cohan's production of "Seven Keys to Baldpate" and "The Miracle Man," is one of the best known of the younger set of dramatic actresses, and has been out of New York, on tour, but three months during five years.

Miss Kane will make her Equitable debut in the E. Mason Hopper production of "The Labyrinth," which is now in its final stages.

The concern hopes to establish Miss Kane as "The Equitable Girl," and it is now thought that her next vehicle will be the sensational scenario arranged by Richard Le Gallienne entitled "The Chain Invisible."

Miss Kane left for Chicago to attend the charity ball, the proceeds of which were to be given to the Theatrical Hospital Fund.

ART EXHIBIT OF BALLET RUSSE

An art exhibit illustrative of Serge de Diaghilev's Ballet Russe opened last Monday at Charles Scribner's Sons, No. 597 Fifth Avenue, and will continue there daily until Nov. 30. Leon Bakst will be represented by an original drawing sent especially for the exhibition. There will also be shown original drawings by M. Van Saanen Algi, illustrative of the Russian dancers. Photographs of the dancers by Bert Hoppe, Bransburg and other European photographers, and posters of the Ballet Russe by Georges Barbier, Ludwig Kallner, Robert Montenegro and others.

FANNIE WARD IN "THE CHEAT"

Fannie Ward is completing her second Lasky production, an original photoplay, entitled "The Cheat," by Hector Turnbull. Cecil B. DeMille is directing the picture. This picture reveals Miss Ward in a tense dramatic role, quite in contrast to her first photoplay, "The Marriage of Kitty," which has been one of the most popular attractions on the Paramount programme.

"WARE CASE" AT THE ELLIOTT

The Shuberts will present Lou-Tellegen in "The Ware Case" at the Maxine Elliott Theater, Monday night. The play is the work of George P. Bancroft, who writes under the name of George Playdell. It is meeting with great success in London with Gerald duMaurier in the leading role.

TO TRY OUT PLAYS AT ELTING

Selwyn and Company have arranged to try out a number of new plays at the Elting Theater. The performances will be given on afternoons when there are no matinees of "Fair and Warner." If a play looks like a success, fifty per cent. of it will go to Selwyn and Company and A. H. Woods and the other half to the actors, who appear in it. The author, of course, will profit by receiving a royalty contract.

"ABE AND MAWRUSS" FOR LONDON

"Abe and Mawruss," the sequel to "Potash and Perimutter," which is now current at the Lyric Theater, will shortly be produced at the Queen's Theater, London, under the title of "Potash and Perimutter in Society." Robert Leonard and Augustus Yorke will play the leading roles.

ARLISS WRITES COMEDY

George Arliss has written a farcical comedy entitled, "It's Up to You," which has just been produced in London by E. D. Nichols. The piece concerns the adventures of a pair of gay blades who are enjoying themselves in Scotland, while their wives believe them to be passengers on a steamship bound for New York.

ART DRAMA PLAYERS IN "GHOSTS"

Ibsen's "Ghosts" will be given a production by the Art Drama Players at the Educational Alliance, East Broadway & Jefferson St., Wednesday night, Nov. 24. The part of Mrs. Alving will be played by Mme. Agathe Barsescu, the Roumanian tragedienne, and Leonard Doyle will take the part of Oswald. Other members of the cast are: Elina Nord, Brandon Peters, and Raoul King.

BALLET RUSSE TO OPEN JAN. 17

The Serge de Diaghilev Imperial Ballet Russe will make its first appearance in this country at the Century Theater, January 17, when it will begin an engagement of two weeks. Rehearsals of the orchestra are now in progress under the direction of Ernest Ansenent.

CIRCUSES CLOSE

The circuses are folding their tents for the winter. The "101 Ranch" closed in Poca City, Okla., Nov. 13; the Hagenback-Wallace shows in Richmond Johnson City, Tenn., Nov. 15; Barnum and Bailey's brought their season to an end in Richmond, Va., on Nov. 3, and the Ringling Brothers' Circus closed in Memphis, Tenn., on Nov. 1.

GOSSIP

Kirah Markham has joined the cast of "When the Young Vine Blooms."

Richard Bennett has purchased a large colonial house in Park Hill, Yonkers.

A special all-night box office has been opened at the Hippodrome.

Frederick Santley has joined the cast of the "Ziegfeld Midnight Frolic."

Carlotta Monterey is playing the part of Luana in Oliver Morosco's production of "The Bird of Paradise."

George Hassell, Jobyna Howland and Jessie Ralph have been added to the cast of "Ruggles of Red Gap."

Mrs. Sidney Jarvis has returned to this country from a long engagement in Australia and the South Sea Islands.

Inez Plummer, lately leading woman in "The Last Laugh," is resting at the home of her parents in Syracuse, N. Y.

Winston-Salem, N. C., has organized a Dramatic Society. E. L. Starr is director and critic, and Miss Anna Buxton is assistant.

A divorce decree against Sam Sothern, leading man of "A Pair of Silk Stockings," and a brother of F. H. Sothern, was granted in London on Nov. 15.

The Shuberts have made an offer to Franz Lehár, composer of "Alone at Last," to come to America and conduct a symphony orchestra.

John P. Campbell, director of the Irish Theater of America, has been engaged to play a leading part in a new educational feature film.

Bertha Mann, who played with Nicholas Orloff in a one-act tragedy called "Vengeance," several years ago, is to revive the playlet next Spring.

Gaetano Merola, musical conductor of "Alone at Last," is organizing a symphony orchestra for the purpose of giving Sunday night concerts.

Thomas F. Shea, many years manager of the Empire Theater, has been engaged as representative for James K. Hackett and Viola Allen in their joint starring tour.

Flora Lea, a member of the chorus of "Town Topics," has been elevated to the ranks of principals. She is now dancing in the place of Adelaide.

Stafford Pemberton has been taken from the cast of "Town Topics" by the Shuberts, and sent to Chicago to join the "Passing Show of 1915."

John Winthrop, who played Jerry in the Southern "Peg" company, has joined "The Bird of Paradise" company, now heading West.

Charlotte Granville has been engaged by Grace George for a part in "Major Barbara." Last year Miss Granville was with Sir Herbert Tree at His Majesty's Theater, London.

"Mlle. de la Seigliere," the first of the series of literary matinees that will feature the Theatre Francaise's season, was given Nov. 19, in the Berkeley. Glnette Guerande played the principal role.

Julian Mitchell will be associated with Fred G. Latham in staging the production of "Sybil," in which Julia Sanderson, Donald Brian and Joseph Cawthorne will appear.

Ralph Crocker, owner, is now personally managing the Star Theater, Elgin, Ill., C. T. Smith, business manager, having resigned. Mr. Crocker will continue it as a "movie" house.

The last performances of the opening bill of the Washington Square Players was given at the Bandbox Theater last Saturday night. The current bill of comedies will be continued indefinitely.

Frank C. Zehrung, who for twenty-one years was in the theatrical business in Lincoln, Neb., has been elected president of the Western Baseball League, in San Francisco. At one time he was mayor of Lincoln.

David Belasco was one of the buyers in the closing sale of laces and shawls at the American Art Association, Nov. 16. He gave \$50 for No. 412, an early eighteenth century Chinese shawl, embroidered with scattered carnations and lily leaves.

Sydney Mather, who has appeared as Asa Trenchard in Mr. Sothern's two former revivals of "Lord Dundreary," in 1908 and 1914, will again play the role when that play is revived at the Booth Theater, Nov. 29. The role was created by Joseph Jefferson in 1858.

Edith Randolph, a member of Emanuel Relcher's company, is circulating a petition for the formation of a Dramatic Chautauqua, to be held immediately following the regular dramatic season. It is the plan to have this assemblage addressed by the leaders of the stage.

Messrs. Elvin and Van Ostran retire from the management of the City Opera House, Urichville, Ohio, after thirty-five years. The new managers are J. W. Elvin, son of former Manager E. E. Elvin, and G. G. Morgan, a successful business man of Urichville. On nights other than regular attractions they will run Feature films.

Albert J. Carroll and Dorothy Conroy will soon complete a series of original song and dance acts, pantomimes, and new one-act plays at the Neighborhood Playhouse. On Thanksgiving Day they will present "Ceres' Blessing." Miss Conroy will sing as the goddess of plenty and Mr. Carroll will do a bacchanal as the god of wine.

Mrs. Charlotte Chorpennig, a member of the faculty of the Winona, Minn., normal school, will witness a production of her prize-winning play, "Between the Lines," at Boston during the holidays. The Winona woman has been awarded the first prize for the best play written by a student in Prof. George P. Baker's course of dramatic writing at Harvard and Radcliffe. The prize is offered by John Craig.

RICHMOND, VA.

RICHMOND, VA. (Special).—"Everywoman," which Henry W. Savage presented at the Academy of Music Nov. 22-23, with matinee 23, was greeted with capacity houses, as this is one of the most popular attractions with the Richmond theatergoers. On the 24th, the play will be seen at the Academy Nov. 25, 26, with matinee 25, and judging from advance sale of seats will play to large audiences.

The Gracie Scott Stock Company in "Polly of the Circus" are delighting packed houses at the Strand, week 15, 20. The Mountaineers, appearing as Jennie and Willie Willoughby in "Polly of the Circus," are adding many friends by their charming work in the comedy romance.

Very real and very sincere is the regret of Richmond at the definite announcement that the engagement of the Dorothy Mortimer Company at the Bijou closed week of Nov. 15, 20 in "Her Husband's Wife." At the close of matinee 16, 18, 20, Miss Mortimer assisted by Mr. Burke gave the balcony scene from "Romeo and Juliet," which won favorable comment.

The Lyric, with popular vaudeville and picture delights capacity houses every day and night. "The Glorious Fourth," presented by the Elliott-Fassett-Fleming company, the Six Malvern Comedians, Lasere and Lasere, acrobatic grotesque; Earl and Edwards, singers and patterers; Bernard and Searth, with some fine exhibits of motion pictures, including the Hearst-Selig pictorial news review, new fashion films and some diverting photo-farces, rounded out the last half of this week at the Lyric.

A big minstrel show given by the Richmond Elks will play to packed houses at the Academy of Music Nov. 29-30.

NEAL AND MCCONNELL.

INDIANAPOLIS

INDIANAPOLIS (Special).—Julia Sanderson, Donald Brian and Joe Cawthorne in "The Girl from Utah," sold out with many standing at all three performances at English's Nov. 6, 8. Another popular and well patronized attraction was the return engagement of Mimi Hajas in "Sari" Nov. 12, 13. "Twin Beds," with John Welch, Lois Bolton, Clare Weldon and others, amused a large opening night audience Nov. 13-15. Maude Adams Nov. 19, 20. "Pollyanna" Nov. 22-27.

At the Shubert Murat Nov. 8-13. "Life," Brady's big production, made its appeal to lovers of good old fashioned melodrama. "The Girl of Tomorrow," Nov. 14-20. Lou Tellegen in "The Ware Case," Nov. 25-27. The Lyceum was dark week of Nov. 15.

Keith's bill Nov. 15-20 included George East and company, Homer Miles and company in "An Innocent Bystander," Al. Herman, who made the laughing hit of the bill, Bert and Bettie Wheeler, Stone and Hayes Mignon, McRae and Clez and Max Gruber's Animals, on the bill.

PEARL KIRKWOOD.

DENVER

DENVER (Special).—"Kick In" at the Denham week Nov. 14 was a delight. The play was new and well adapted for stock presentation. The company seemed to appreciate an unusual opportunity, and did their best to work of Mr. Anthony, Miss Lang, and Clinton Rustin being particularly good. "David Harum," Thanksgiving week, Clare Hatton was called upon to fill the gap created by Frank Denithorne's illness. Nov. 10, and performed the difficult feat of memorizing a long part as the play progressed.

"Potash and Perlmutter" made its second visit to the Broadway Nov. 11-13, to good business. "When Dreams Come True" at the Tabor Nov. 21-28. Fannie Kling, assisted by Charles Winniger, made the Orpheum program unusually worth while Nov. 15-21.

S. L. Rothapel, former manager of the Strand, New York, visited Denver Nov. 19, and gave a private exhibition of his successful methods to local managers.

FREDERICK D. ANDERSON.

MACON, GA.

MACON, GA. (Special).—Grand: "Twin Beds" Nov. 10, 11; good houses. Guy Bates Post in "Omar, the Tentmaker" Nov. 12; S. R. O.; superb. "A Fool There Was" Nov. 17. "Birth of a Nation" Nov. 25-27. Palace: Nance O'Neil in "A Woman's Past" Nov. 15, 16; Lou Tellegen in "The Explorer," Nov. 17; Elian Janis in "Twas Ever Thus," Nov. 18; Julia Dean in "Judge Not," Nov. 19, 20. Princess: "The Broken Coin" and "Despair," Nov. 15; "The House of Scandals," Nov. 16; "The Family Picnic," Nov. 17; "The College Orphan," Nov. 18; "The Reward," "Father's Helping Hand," and "The Cellar Spy," Nov. 19. "The Diamond from the Sky," "No Ties No Washee," and "Cupid and the Scrub Lady," Nov. 20. Macon: "The Sultan of Zulu," "Athletic Ambitions," and "Up Against It," Nov. 15; "The Measure of Leon Du Bray," "A Circumstance Scandal," and "Fable of the Escape of Arthur and the Salvation of Herbert," Nov. 16; "The Sign of the Broken Shackles," "The Passing Storm," and "The False Hair," Nov. 17; "Friend Wilson's Daughter," "Broncho Billy's Mexican Wife," and "Beautiful Thoughts," Nov. 18; "Ansel Lee" and "Diana of the Farm," Nov. 19; "Neal of the Navy," "The Come Back of Percy," and "Danger Ahead," Nov. 20.

MONTREAL

MONTREAL (Special).—By the Driscoll Players, at Hila Majesty's, Nov. 15-20, the stirring war drama "Inside the Lines," for the benefit of the Khaki and Soldiers' Wives Leagues, and under the patronage of T. R. H. the Duke and Duchess of Connaught, Olive Templeton and William Sullivan did capital work in the leading roles. "The Other Girl" Nov. 22-27. At the Orpheum the Kirksmith Sisters in an exceptionally clever musical turn. Paul Armstrong's "Woman Proposes" was another excellent item.

The Star and Garter Girls, at the Gaiety, present a particularly well balanced show. Ethel Woodruff's aeroplane number is a feature. W. A. Tremayne's war playlet, "Her Son," which was tried out successfully at the Franciscan by Blossom Hair and company Nov. 10, went into the regular bill week Nov. 15. Miss Baird also produced another sketch, "The Viper," which scored.

W. A. TREMAYNE.

HUNTINGTON, IND.

HUNTINGTON, IND. (Special).—Masterlinck's famous play "The Blue Bird" was presented at the Huntington Nov. 10, to a large audience. It made a favorable impression. Good scenery and capable cast. Fluke O'Hare Nov. 18 in "Kilkenny."

ISIDORE L. MARX.

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PLAYHOUSE 48th Street, East of Broadway. Evenings, 8.15. Matinees, Wednesday and Saturday, 2.15.

GRACE GEORGE

and her Playhouse Company in Henry Arthur Jones' Comedy

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Monday } MR. SOTHERN as LORD DUNDREARY

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a new comedy drama by Louis K. Anspacher with a typical Morosco cast.

MAXINE ELLIOTT'S Theatre, 39th near Bryant. Evgs. 8.30. Mat. Wed. and Sat. 2.30.

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By Franz Lehár, Composer of "The Merry Widow" Symphony Orchestra of 50.

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A continuation of the story of Potash & Perlmutter

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MESSRS. SHUBERT present

HOBSON'S CHOICE

A Lancashire Comedy

EDMONTON

EDMONTON, ALTA. (Special).—Margaret Anglin in her new play, "The Divine Friend," and in "Beverly's Balance," delighted big audiences at the Empire Nov. 1-3. "The Trail of the Lonesome Pine" followed for three nights, and did very fair business. George H. Surry's stock company plays a week's engagement, commencing Nov. 8, and will fill all open dates during the season at the Grand, Calgary, and the Empire, Edmonton.

A prettily staged and costumed musical act, "Colonial Days," headlined a good bill at Pantages Nov. 1-6. Other acts: T. H. Dudley and company, Les Arados, Dancing Davey, and Creco. Business good.

At Calgary George H. Summers's stock company did good business at the Grand Nov. 1-8. "The House Next Door" and "The Lion and the Mouse."

At Pantages Madame Doree's Italian Grand Opera company and Laurie Ordway, an English comedienne, were the principals acts. Business good.

WORCESTER

WORCESTER, MASS. (Special).—Jefferson De Angellis in "Some Baby" was the attraction at the Worcester Theatre Nov. 9, 10. The comedy pleased, although much better ones have been written. The company, however, was good. Mr. De Angellis and Edna May Oliver in the two leading comedy roles carried off all honors. Others in the cast were: Ann Hamilton, George D. Abbott, and Marine Naughton. "The United States Beauties" played to packed houses Nov. 4-6. It was a collection of old material cast off from other burlesque companies.

Mr. J. Heron, former advertising agent of the Worcester Theatre and now manager of the Opera House in Manchester, N. H., was in town for a few days renewing his old friends.

In a couple of weeks the New Park Theatre will be the home of Triangle pictures. The house is now in the hands of decorators.

FRANK H. ORDWAY.

NEW YORK THEATERS

EMPIRE Broadway & 46th St. Evgs. at 8.15. Mat., Wednesday and Saturday at 2.15.

CHARLES FROHMAN, Manager

Charles Frohman presents

JOHN DREW

In the new three-act comedy

THE CHIEF

By Horace Anniesley Vachell.

LYCEUM W. 45th St. Evenings at 8.30. Matinees, Thursday and Saturday at 2.30.

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CHARLES FROHMAN presents

Ethel Barrymore

IN

OUR MRS. MCCHESNEY

A dramatization of Edna Ferber's Emma McChesney Stone. By Geo. V. Hobart and Edna Ferber.

ELTINGE W. 42nd St. Evenings at 8.15. Matinees, Wednesday and Saturday at 2.15.

SELWYN & CO. present

Fair and Warmer

A Farce for Laugh Lovers

By Avery Hopwood.

Cast includes Madge Kennedy, Olive May, Ralph Morgan, Janet Beecher, John Cumberland, Hamilton Revelle, Harry Lorraine, others.

REPUBLIC W. 43d St. Evgs. at 8.15. Mat., Wednesday and Saturday at 2.15.

A. H. WOODS presents

COMMON CLAY

A new American play in 3 acts and an epilogue, by Charles Kleinck, with

John Mason and Jane Cowl

AN ALL STAR CAST.

Longacre Theatre, W. 48th St. Phone Bryant 23. Evgs. 8.15. Mat., Wed. & Sat., 2.15.

COHAN & HARRIS Present

Leo Ditrichstein

in the realistic comedy in 3 acts

THE GREAT LOVER

By Mr. Ditrichstein and Frederic and Fannie Hatton.

AEOLIAN HALL Saturday Afternoon, November 27, at 3.

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Tickets, \$1.50, \$1.00, 50c. Now at Box Office, Hotels and Agencies.

Garden Theatre

EMANUEL REICHER, Director

Beginning TUESDAY EVENING, NOVEMBER 16, first time in United States.

"WHEN THE YOUNG VINE BLOOMS"

by Bjornatjerne Bjornson, with

EMANUEL REICHER, HEDWIG REICHER, BERTHA MANN, ALBERTA GALLATIN, ERNITA LASCELLES, HELEN MAY, ALICE MARTIN, KATHERINE HERBERT, LOUISE BERGGREEN, ROSALIE MATHIEU, RUPERT HARVEY, AUGUSTIN DUNCAN, JOHN LAGRANGE, HUGH POWELL, JOHN WRAY, and others

Beginning TUESDAY, DECEMBER 14, "THE WEAVERS," by Gerhart Hauptmann, the greatest labor play of the age. First production in this country with special cast of more than seventy-five persons.

Information regarding the season of THE MODERN STAGE and THE AMERICAN PEOPLE'S THEATRE furnished upon request to the Executive Office, 1400 Broadway, New York City

ANNAPOLIS

ANNAPOLIS, MD. (Special).—Colonial Theatre: "Henpecked Henry" Nov. 6; fair performance and business. "High Jinks" Nov. 8; good performance deserving better patronage. Adelaide French and company Nov. 17. Me, Him and I Nov. 25. WILLIAM HOLIDAY.

NEW YORK THEATERS

New Amsterdam W. 42d St. Evgs. 8.15. Matinees, Wednesday and Saturday, 2.15.

KLAW & ERLANGER, Managers.

Klaw & Erlanger's production of the musical

Globe-Trot in Three Gallops,

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Book and Lyrics by C. M. S. McLellan.

Music by Hyman Finck.

Great Cast and Ensemble of 35

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"Booms laughter market."—Rev. Mail.

By Winchell Smith and Victor Mapes

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A new play by Max Marcin.

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COHAN & HARRIS present

"YOUNG AMERICA"

A new play by Fred Ballard.

Reg. Nov. 29—SADIE LOVE, with Marjorie Rambeau.

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Geo. COHAN'S American Farce

"Hit-The-Trail Holliday"

With Fred Niblo as Billy Holliday

HIPODROME Management CHARLES DILLINGHAM

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10 Musical Comedies in One. SOUSA AND HIS BAND

100 Novelties, including The Ice Ballet Sensation.

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CORT 48th St., East of Broadway. Phone Bryant 46. Evenings at 8.20. Mat. Wed. & Sat. at 2.30.

JOHN CORT presents

A new three act comic opera

The Princess Pat

With ELEANOR PAINTER

Book of Lyrics by Henry Blossom. Music by Victor Herbert. Staged by Fred G. Latham.

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Two Big Concerts Sunday.

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"PASSION PLAY," with Dorothy Shoemaker & Co. Beatrice Herford;

Ernest Evans; Ruth Royce; Daniels & Conrad; Boyle & Brazil.

NEWS OF STOCK PLAYS AND PLAYERS

The Ticker

Stage recollections never grow old. Here are some, connected with stock, that have fragrance. They are from Col. Lou Parker about the Old Park Theater in Brooklyn: "George Edison was Col. Sinn's stage manager when I first played in the Park. The first thing I noticed at the Park was a large sign near the dressing rooms which read: 'All performers playing in his theater must live in Brooklyn during their engagement.' I asked why? The answer was that, as many times in winter ice clogged up East River to such an extent that the ferry boats could not make time and very often actors reached the theater late and sometimes not at all (the Brooklyn Bridge was in course of construction at that time) and in the Spring and Fall the fog used to bother a great deal. I lived in New York and did not feel like moving for a short engagement, and we used to start from home at five o'clock, so as to be sure of arriving to the theater in time. Col. Sinn had a great company of stock actors and was trying to educate the Brooklynite up to the fact that he could give just as good shows as seen on the New York side of the river. He used to open his show with three or four specialty acts (nowadays vaudeville), then do the drama; Geo. Edison (father of Robert) was stage manager and comedian; Tom Martin, leads; Annie Ward Tiffany, leading lady; Marianna Fiske, ingenue; and Percy G. Williams, comedian. Mr. Williams was full of ambition, and I next saw him managing the Holiday Street Theater, Baltimore, Md., producing, 'A Celebrated Case.' That his ambition stood him to good purpose is the fact that to-day he is one of the richest men in the business and has retired to enjoy life.

"After Col. Sinn had paved the way for good stars to appear in Brooklyn, the best in the world played at the Old Park; then, when fully established, he built the old Montauk. Everyone knows the success of that theater, and how time changes. I managed the Park for three years for the Shuberts, who controlled a large number of attractions, including Mrs. Fiske, Sothorn, and Marlowe. DeWolf Hopper, Geo. Arliss, David Warfield and others. Mr. Warfield's wonderful engagement in 'The Music Master,' management of David Belasco, was

town talk. Thursday preceding his opening, as early as 5:30 A.M., there was a line of would-be-purchasers reaching from the Park away around to Hyde and Belman's Theater, in Adams Street. It was snowing like mad and pyramids of flakes were piled up on every hat. The box office was opened at 8:20 A.M., the first days sale, the wind and snow were so great we were compelled to make a barrier of some scenery next to the box office rail to protect the treasurer, Bobby Stevenson, who single-handed took in cash between 8:20 A.M. and 6:30 P.M. and from 8:30 P.M. to 10:30 P.M. \$11,267.00, probably a record for a small theater and the highest price \$2.00, the next day by 11 A.M. every seat for the week was sold, the total take being \$15,000 for the week, something wonderful when the capacity of the theater was only eleven hundred seats. The little house was beloved by all the old Heights settlers, who still mourn its loss."

WADSWORTH PLAYERS ANSWER

"What Would You Do?" a drama in four acts by Augustin MacHugh, was the question which the Wadsworth Players choose to answer for the current week. These players, under the direction of Chroli Daly, are progressing rapidly and will soon, no doubt, be rated as one of the best stock organizations in the East. It being the only company of its kind in Manhattan, accounts for its large and appreciative clientele. Miss Weiba Lestina is a leading lady of much charm and ability and possesses a distinct personality both on and off the stage. This week she scored a decided hit in the role of Alice Hostage, while William David gave a fine finished performance as the disheartened husband, Herbert Hostage. Miss Gladys Wilcox as Amy Hostage, and Mr. Baker Moore as Robert Jenkins added a delightful touch of humor to the piece while, Miss Edith Spencer as the boisterous Ethel Halworthy, and Mr. Richard Odgen as the wealthy Mr. Smote added much to the success of the play with their usual fine acting. Harry Hugenot and Carrol Daly carried their small parts through very effectively. Next week a real treat has been promised in the form of Geo. M. Cohan's musical farce, "The Little Millionaire." The following week, "Bought and Paid For" will be the offering, with that funniest of all farces, "Baby Mine," to follow. FRED H. ROHRS.

CASTLE SQUARE, BOSTON

BOSTON, MASS. (Special).—"The Case of Becky" is on at the Castle Square. It is from start to finish one of the best things John Craig's company has done. Mary Young, of course, heads the list in the part of Becky. She absorbed in its entirety and served it to her audience in a most delectable manner. It is the finest thing she has done in many a day. Her Becky is a pitiful, delightful boyden and the dual role of Dorothy, a sweet, gentle, girlish girl.

Theodore Friebe shares the honors with her in the detestable character of the professional hypnotist. There seemed to be some discrepancy at the first performance between his Svengali-like make-up and his characterization, but there is no doubt that he will mold the two into one. Sinister and unscrupulous in the abusive use of his hypnotic power, the audience sighed with relief when at last this power was taken from him, and, after a well-played scene in the last act, he left the stage amidst a burst of applause.

William Carleton also adds laurels to his already full measure of encomiums. In a gray suit and a wig to match, which add twenty years to his youth, he gives a very virile performance of the other hypnotist, the conscientious, scientific man, the man who uses his power only for the good of humanity. Everybody loved him.

Betty Barnicoat and Robert Capron both scored well deserved hits in the two smaller parts of the play. The former surprised her friends with her eccentric characterization and the latter again proved himself a rapidly developing actor of talent and intelligence.

Donald Meek struggled heroically with a part entirely unsuitable to his special talents, but got away with a thankless part in a satisfactory manner. Miss Sidney and Miss Adams both out of the bill. A revival of "The Prisoner of Zenda" is the next bill.

PLAYERS IN HALIFAX

HALIFAX, N. S. (Special).—The Academy Players presented "Seven Keys to Baldpate," Nov. 15, with Sidney Toler and Miss Morgan again delighting in the leads. Miss May Ross Clarke made a hit as the adventuress. John J. Faneli, Louis Albrion, Jack Lewis, Frances Stamford, and Sara Radcliffe were also excellent. JAS. W. POWER.

FOR A JEWISH NATIONAL THEATER

The subjoined letter from Mr. William S. Perlman, of Brooklyn, to THE DRAMATIC MIRROR is of interest:

"There is a movement afoot in this city to organize a stock company for the English production of plays dealing with problems concerning Jewish life exclusively. Behind this project are a number of men prominent in the intellectual, artistic and commercial life of the New York Jewery, and it bids fair to engage public attention.

"A brief and hasty review of the question should convince even the skeptical of the possible, ultimate success of the prospective enterprise. There are about a million Jews in the greater city. Of this number only the recently arrived born the Jewish theater. The native born, the Americanized Jews—although contributing a healthy proportion to the theater-going public seldom, if ever, visit the Jewish theater. Why? Because, in the first place, they are not sufficiently conversant with Yiddish to follow the action of a play understandingly; and in the second, the general atmosphere prevalent in the lower East Side theaters are not after up to their standards of what a theater ought to be.

"There is little doubt, therefore, that a theater devoted to plays rendering in English, a sincere, faithful presentation of Jewish life either in America or Europe, be it romantic or realistic, ancient or modern—there is no doubt but what plays of this kind would, under more attractive surroundings, appeal to a large following.

"The Neighborhood Playhouse will, in all probability, be available for the initial performance. Later, a Broadway theater might be secured. 'The Broken Idols,' by Abraham Bookstein, given here last season by Jacob P. Adler, will be the first play presented.

"The writer would be pleased to hear from artists who would like to link themselves to this new stock company. No definite promises can be made at present. But from all indications it would seem reasonable to assume that a permanent, English-speaking, Jewish national theater is to be successfully launched before many more sunsets."

KEITH'S BRONX STOCK

For the twelfth week of the seventh season the B. F. Keith Bronx Stock company presented George Broadhurst's adaptation of Arpad Passtor's Hungarian play, "Innocent," in the usual excellent style to large and enthusiastic audiences. Catherine Tower in the title role contributed splendidly in the transition from the impressionable girl to the woman more worldly wise. Walter P. Richardson gave an admirable performance of Bela and Walter Marshall and Fred C. House gave good accounts as Peter McCormick and Horace Irving. Albert Gebhardt played the roles of a porter and his excellency with good judgment and William Hickey appeared to advantage as von Guggen. Russell Parker placed an exceptionally good character bit to his credit as Fan-Lo. William Seele and Margaret Fielding did well in their respective roles.

Week Nov. 22, by special arrangement with Mr. Broadhurst, the first stock performance of "What Money Can't Buy," was made at this theater. Several special engagements were made to augment the regular company for this production for which there was a large advance sale of tickets. IDA C. MALCOMSON.

JACKSONVILLE, FLA.

JACKSONVILLE, FLA. (Special).—The Hazle Burgess Players appeared in "Seven Keys to Baldpate," Nov. 14-20. Vernon Wallace as Magee, the novelist, had the major part of the work and was equal to every demand. Miss Burgess was seen in a new characterization and, as one of the crooks, was entirely convincing. The support rendered by the entire company was satisfactory. The company will move from the Orpheum to the Duval Theater where, owing to a larger stage, productions will be put on in a more elaborate manner. In the new home of the Hazle Burgess Players the sets will be on rollers and will be operated on the same principle as a revolving stage, thereby reducing the time between curtains. "The Yellow Ticket," Nov. 21-27.

Business with this company is keeping up well. E. O. UEDEMANN.

ELMIRA, N. Y.

ELMIRA, N. Y. (Special).—"Pierre of the Plains," as offered by the Mozart Players, at the Mozart, Nov. 15-20, was a triumph for that splendid organization; large business. Victor Browné was strong in the title role, giving a portrayal of the part that was true to life. Alice Clements was exceptionally captivating as Gen. Galbraith and won general commendation. Harold Salter did well as the Lieutenant of police; Harry McKee supplied a rare bit of comedy as Matt Brady; Henry William was a capital Jap Durkin, and Arthur Griffin an adequate Peter Galbraith. Others seen to advantage were Gail Truitt, Charles Day, Cliff Hyde, Joseph Latham, and Lee Parks. The music, under the direction of Carrie Oita, was a feature. "The Old Homestead," Nov. 22-27. J. MAXWELL BEERS.



GRAND OPERA HOUSE, BROOKLYN, NOVEMBER, 1915.

From Left to Right.—Dudley Ayres, Earl Simmons, Enid May Jackson, M. J. G. Briggs, Isadore Martin, William H. Elliott, Charles Parker, J. Francis Kirk, I. Schofield, Florence Roberts, William H. Everts, Clara Mackin, Lew

Dudley Ayres, leading man of the Grand Opera House Players, started his stage career at the Old Star Theater, Tacoma, Washington. He then toured Canada as Jiminy in "Paid in Full." After this he appeared in stock at the Empress Theater, Vancouver, B. C., where he was leading man for five consecutive seasons; Alcazar Theater, San Francisco, and Liberty Theater, Oakland, Cal. A twenty-five weeks' engagement in one of Willard Mock's popular sketches then followed. Mr. Ayres is a great favorite with Brooklyn theatergoers.

Earl Simmons has had a varied stock career. Among the most noted of his associates in the stock field were Dick Farris, Ralph Stewart, T. D. Frawley, Jessaline Rogers, and Joseph Byron Totten.

Enid May Jackson made her debut with the Woodward Stock company, Kansas City, Mo. She followed this with an engagement with the Fulton Stock company, Lincoln, Nebraska, playing ingenue roles and her work was of such a high class character, that she was shortly seen in leading roles. She has successfully appeared in stock in St. Louis, Chicago, Hoken, N. J., and Baltimore, Philadelphia and Brooklyn.

M. J. Briggs, a graduate of the American Academy of Dramatic Arts, has appeared in several road productions of New York successes.

Miss Isadore Martin of Salem, Mass., made her initial stock in "Darkest Russia." Her work with the late Crescent Stock company has been varied, covering a range from the twelve-year-old Little Princess in "The Little Princess" to the little mother, Mrs. Wright in "The Lottery Man." William Elliott, one of the most popular actors of "The Grand," has successfully appeared under the management of the late Charles Frohman. Kirk La Shelle, A. H. Woods, Fred Thompson and many others, touring both Europe and America in support of E. H. Sothorn, Olga Nethersole, and May Irwin.

Charles Irving Schofield began his theatrical career in a small way in the Castle Square Company, Boston. From Boston he went to Omaha, Neb., thence to Kansas City, Detroit and finally to Brooklyn. In Brooklyn, he has played a wide range of comedy parts and won many friends.

Miss Florence Roberts made her debut with Denman Thompson in "The Old Homestead," and was with that company two years. She has been starred in melodrama, "The Wife," "The Charity Ball," and others, and her stock experience covers fifteen years in Montreal, Philadelphia and Portland.

William Everts made his first appearance at the Globe, Boston, with Joseph Jefferson, as Paul, in "The Octoroon," and

was a member of the Juvenile Pinafore Company, at the Boston Museum. He was two years in San Francisco, and for four years with the Dearbor Stock company, Chicago, then with the Bush Temple Co., Chicago, for six years. Next, with the Castle Square, Boston, for three years, after which he was with the Crescent Players in Brooklyn.

Miss Clara Mackin is a native of Chicago, graduating in that city from public school. She studied in Germany and England for three years; returning to this country she took a full course at Radcliffe College. She has been seen in the "Quaker Girl," and later in vaudeville with Henrietta Crossman. Before her present engagement she was one of the favorites in the old Crescent Players company.

Lew Parker was manager of Broadway theaters for fifteen years, starting at the Grand, where he remained for six years; at the Shubert (formerly Old Park) for three years, and at the Crescent for six years, from which he returned to the Grand, where he is manager.

J. Francis Kirk is stage director of the Grand Opera House—the man behind—the brains of the production—and consumes, on an average, twenty hours a day. He must "see everything," and "know" it, and has never been known to take a chance on any production.



MARY ENID JACKSON.
Leading Lady of the Grand Opera House,
Brooklyn, N. Y.

BALTIMORE PLAYERS SCORE

BALTIMORE, MD. (Special).—The one event of the week over which we were all very much concerned, was not a play, nor even a star, but a vaudeville playlet, which had its premier at the Maryland, Monday afternoon, Nov. 23. The title of the little sketch was "The Highest Bidder," and dealt with the divorce question in a delightfully satiric vein, but who was bothering about such trivial matters as plot and construction, when the playlet afforded us a further glimpse of two of the most popular and best beloved of stock favorites any of us can recall? Amid deafening applause and an almost riotous welcome, charming Edna Hubbard and young Lynne Overman accomplished their plunge into vaudeville, and their success was scored with a big "S." The two former favorites of the Auditorium Players stand on their own ability, and the little sketch offers them excellent opportunities.

"The Song of Songs," which occupied Ford's, proved an intensely interesting and compelling play, though rather unpleasant. The local critics scored the piece, but praised the acting. It attracted good houses, as it deserved to. Irene Fenwick's acting came dangerously touching the high water mark of the season as far as local standards go. "The Girl Who Smiles" was one of the daintiest and prettiest little musical plays we have seen in a couple of seasons, but fully three quarters of the play's charm is to be credited to Natalie Alt, and the very excellent cast included Miss Fanchonetti, Paul Decker, Wm. Danforth, Fred. Walton, and Geo. Baldwin.

I. B. KREIS.

TEMPLE PLAYERS, MALDEN, MASS.

MALDEN, MASS. (Special).—The Temple Players were seen to excellent advantage in "Help Wanted," Nov. 15. This play is attracting considerable attention and large audiences. Mr. McGovern was admirable as Jack Scott. Mr. Barker pleased with a painstaking performance of the elder Scott. Mr. Brooke gave a finished performance of the part, Stuart. Mr. Loomis, in addition to staging the play, was seen as the old bookkeeper, Crane. Miss Inez Ragan gave a sympathetic rendition of the part of Gertrude Meyer, while Miss McCaskey was immense in the part of Mrs. Meyer. Wiggins was in the capable hands of Miss Grayce. Miss Powers was sweet as Josephine. Earl Howell and Lawrence Brooke have been initiated into the Malden lodge of Elks.

"UNCLE TOM" AT UNION HILL

Jack Roseleigh, popular leading man of the Keith Players, Union Hill, New Jersey, will be seen in the role of Uncle Tom, in the remarkable production of "Uncle Tom's Cabin," that W. C. Masson is staging at the Hudson Theatre, this week. Sixty people, headed by Mr. Roseleigh, Julia Taylor, and Georgia M. Fursman will be the number in the cast. This production promises to be one of the finest ever seen in Union Hill, and indications point to the largest business ever enjoyed by the house. There will be special matinees for the school children of Hudson County to see the life-like version of Harriet Beecher Stowe's widely read book.

STEIN'S
ABSOLUTELY GUARANTEED
MAKE-UP

PRINCESS PLAYERS

DES MOINES, IA. (Special).—The Princess Players' second musical comedy offering, "The Talk of New York," week Nov. 7, scored one big success, and proved that the Princess Players are capable of handling both musical and dramatic productions. Fay Bainter and Mortimer Weldon's songs and dances were delightful. Charles Gunn, as Kid Burns, was heard to advantage in his song hits; also Wm. Forestelle and Arthur Young.

The chorus, drilled by George Walters, deserve much credit.

Fay Bainter, as Moll O'Hara in "The Straight Road," week Nov. 14, again displays her ability as an emotional actress, and in all gave an admirable performance. Chas. Gunn, Robert Brister, and Mrs. Morrison were well cast. Gunn, leading man, since the opening of the season, retires at the end of the week, on account of ill health.

Robert Hyman made his first appearance week Nov. 21, opening in "A Pair of Sixes." He was leading man with the Princess Players during the season of 1912-1913, and was very popular and has many friends who welcomed him back.

Week Nov. 28, "The Girl of the Golden West." Week Dec. 5, "The Wrong Mr. Wright." A. KAHN.

HAMILTON, ONT.

HAMILTON, ONT. (Special).—Belasco's manuscript of Eugene Walters' "The Easiest Way," as the programme stated, was produced Nov. 15 by the Temple Players and served its purpose admirably. The charming little leading lady played Laura Murdock with the true ring of conviction which won unstinted applause. She has beauty, daintiness and strength. Albert Cross proved himself a sterling actor as "John Madison," while Leander De Cordova was splendid as Brockton, giving one of his finest performances since his advent here. Rita Davis caught the spirit of Effie Sinclair, bringing out every point. Ethel Blande was a fine Annie, and Charles Fletcher as Jim Weston added materially to the cast. Kendal Weston, the director deserves praise for his beautiful settings of the three scenes. "A Pair of Sixes" follows with a complete production. Manager Wall deserves all kinds of credit for his liberality in company and productions.

"THE ROSARY" AT ST. PAUL

ST. PAUL, MINN. (Special).—Favorable press notices were showered upon the Ernest Fisher Players' presentation of "The Story of the Rosary," at the Shubert, Nov. 7-13. May Buckley, particularly, was the recipient of many encomiums. The principal roles were allotted as follows: Venetia, May Buckley; Paul Romain, Minor Watson; Philip Romain, Frederic Van Rensselaer; Father Theodore, Ernest Fisher; Peterkin, Earl Lee; Larose, Duncan Penwarden; Hilbrand, Pete Raymond; Wilhelmina, Molly Fisher; Sister Wanda, Agatha Brown.

JOSEPH J. PFISTER.

SALT LAKE CITY

SALT LAKE CITY, UTAH (Special).—Norman Hackett became leading man with the Wilkes Stock company, opening week of Nov. 14, in "Satan Sanderson." The Utah theater, which has remained dark since the closing of the Popular Price Stock company, re-opened with Sam Loeb's Musical Comedy company, presenting the tuneful hodge-podge, "Hip, Hip Hooray!" Mr. Loeb has for the past two years successfully managed the Princess, and leaves it to take the larger and more commodious house.

C. E. JOHNSON.

NEW BEDFORD, MASS. STOCK

NEW BEDFORD, MASS. (Special).—Vien Theater: For the second and last week, Nov. 8-13, of their special engagement, the Lester Loneragan Players offered "Baby Mine" with Amy Ricard as Zoie, and Lester Loneragan as Jinks. The engagement was the most successful yet played by the company, who have a following in this city. Joseph Seimen, Phil Moore, Eugene Du Bois, Esther Howard, Ivalro Eddy, Joseph Guthrie, Norman Wendell, and Earl Maine were seen in well-played parts. The company will return for a special engagement Dec. 20, and will present the latest stock successes. S. R. O. at every performance.

Lester Loneragan, who has met with such wonderful success in New Bedford, will play a special engagement in that city, opening Dec. 20, for two weeks. W. F. GEE.

BROCKTON, MASS.

BROCKTON, MASS. (Special).—"Seven Keys to Baldpate," as presented by the Hathaway Players, Nov. 15-20, provided an unusually good entertainment to large and enthusiastic audiences. Julian Noa, as Magee, the novelist, gave a fine portrayal of the character. Ruth Lechler, as Mary Norton, looked and acted the part to perfection. Leah Javne, as Myra Thornhill, the blackmailer, made a hit. Elmer Thompson, as Lou Max, did good work. William H. Dimock, as Peters, deserves praise for his efforts as stage director. Walter H. Bedell, Will H. Strauss, Herbert De Guere, John B. Whiteman, Charles Rondeau, Forrest Abbott, Marion Chester, and Kathleen Barry did well in their respective roles. "The Shepherd of the Hills," week of Nov. 22.

W. S. PRATT.

In the group picture of the Hathaway Players of Brockton, Mass., appearing in the Mirror, Nov. 13, Kathleen Barry's name was unintentionally omitted.



DUDLEY AYRES

LEADING MAN

This week—WILDFIRE

Grand Opera House, Brooklyn

Robert Hyman

LEADING MAN

Princess Theatre, Des Moines, Iowa

ROBERT P. GLECKLER

DUCHESS PLAYERS—CLEVELAND, OHIO

JACK ROSELEIGH

LEADING MAN

This Week

"UNCLE TOM'S CABIN"

B. F. KEITH'S PLAYERS
HUDSON THEATRE
Union Hill, N. J.



JUVENILE

LIGHT COMEDIAN

STEWART E. WILSON

WEEK NOV. 22d-27th

POLI SCRANTON PLAYERS

"PIERRE" in "THE TWO ORPHANS"



RUTH ROBINSON

[LEADING WOMAN]

Knickerbocker Theatre Philadelphia, Pa.

LOUISE PRICE
LEADING WOMAN

STRAND-THEATRE-STOCK, CEDAR RAPIDS, IOWA

HAZEL MILLER

INGENUE

POLI STOCK CO.

SCRANTON, PA.

Lelah Hallack

—AT LIBERTY—

DRAMATIC MIRROR

HAZELE BURGESS

STOCK STAR

DUVAL THEATRE

JACKSONVILLE, FLA.

WEEK OF 21st — "KICK-IN"

Stock Stage Manager and Director
AT LIBERTY

SEVEN YEARS EXPERIENCE BEST STOCK COMPANIES IN THE EAST
ADDRESS B, CARE MIRROR

STOCK NOTES

The New Cecile Stock company at Mason City, Iowa, lasted but a single week. Howard L. Minturn is back with the Shubert Stock at Milwaukee, Wis. Lionel Murray closed with the Shubert Stock at Milwaukee, Wis. Robert Sherman opened a stock company at the American Theater in Davenport, Iowa, Sunday, Nov. 20. Phil Heege, a son of the late Gus Heege, is with the Warrington Theater Stock, at Oak Park, Ill. Clayde Callicotte and Marguerite Moore returned to Chicago after a season of stock in the South. Miss Billy Long, who has just closed as leading woman with Poli in Hartford, Conn., is now with Harry Green and company, in vaudeville. Douglas Copeland, formerly with John Craig, Castle Square Theater, Boston, is going on the road in "Country Fair." Albert Le Roi, of the vaudeville team, Cushman and Le Roi, is a new member of the Grew-Pates Stock company, Grand Opera House, Boston. E. G. M.

Mildred Florence

INGENUE

Hudson Players Union Hill, N. J.

FRED ERIC

16 Gramercy Park, New York
1915—With—1916

Lillah McCarthy—Granville Barker—Percy Burton

JAMES L. CARHART

Maude Adams Co. Management Chas. Frohman

LOUISE MULDER

"THE WHITE FEATHER" CO.—On tour

ADELAIDE and HUGHES

AMERICA'S REPRESENTATIVE DANCERS

Management Frederic McKay New Amsterdam Theatre Bldg. N. Y.

MARISE NAUGHTON

LEADING WOMAN

Address DRAMATIC MIRROR

MISS IRENE FRANKLIN

and MR. BURTON GREEN

Representative, Frederic McKay

MRS. JACQUES MARTIN

"DADDY LONG-LEGS"

Management Henry Miller

EVA FALLON

WITH "THE PRINCESS PAT"

Management John Cort

FRED GRAHAM

Specially Engaged by Mr. Belasco for the New Warfield Play

Address FRIARS' CLUB

PEGGY WOOD

MRS. DORAY

Gaiety

Management COHAN & HARRIS

OTTO KRUGER

MR. DORAY

Gaiety

Management COHAN & HARRIS

Fiske O'Hara

Management AUGUSTUS PITOU, Jr.

MARTHA HEDMAN

In "THE BOOMERANG"

Management David Belasco

Belasco Theatre

ALICE DOVEY

IN "HANDS UP"

VIVIENNE SEGAL

with "THE BLUE PARADISE"

Management MESSRS. SHUBERT

JOSE COLLINS

ALONE AT LAST

Shubert Theatre

MAY BUCKLEY

INVITES OFFERS

1123 Broadway

LOW'S EXCHANGE

New York City

TWO STOCKS OF ST. LOUIS

St. Louis, Mo. (Special).—The Players Stock company will have double work for the next two weeks. At the night performances "Widow by Proxy" is being played and matinees are being given every day of "Little Lord Fauntleroy" with Peggy Unertl in the title role. Frances Nelson in the role created by May Irwin in "Widow by Proxy" was seen at her best. Elsie Hitz as Dolores Pennington scored her biggest triumph. Mitchell Harris always scores in the lead and this was no exception. Henry Hull as the lawyer, Bob McClung as the title worshiper and Louis Calhern did good work. Vessie Farrell scored her usual hit as Gilligan. Marie Prater returned from the musical company. Miss Prater and Loreta Wells played the maiden aunts with success.

"Woodland," the current offering at the Shennandoah, gave the Park Opera company opportunities for a novelty. Mabel Wilbur's singing was a very bright spot in the production. Sarah Edwards and Louise Allen as Prince Eagle and Jennie Wren were very good. Roger Gray as Blue Jay, Dan Marble as the rooster put forth the comedy in the piece acceptably. Geo. Nathanson, Royal Cutter and Matt Hanley gave splendid support. Josephine DuBois, an ingenue and the latest addition to the company, is establishing herself as a favorite. Miss DuBois is a local girl and this marks her debut.

Y. S. WATKINS.

POLI'S AT HARTFORD

HARTFORD, CONN. (Special).—The Wife" was presented by the Poli Stock company, week of Nov. 15, before capacity audiences. On Tuesday evening Mayor Joseph Lawler and forty city officials attended the performance. Motion pictures of the New City Hall, just completed at a cost of nearly \$2,000,000, were shown between the third and fourth acts. Never have the Players more clearly shown their ability. Harry Hollingsworth did excellently as a middle-aged senator, and Ben MacQuarrie was a most convincing villain. Both of these actors always do good work. Forrest Seabury and Big John Ellis were well cast and did work of a high order. Hal Briggs, a capable actor, was given a part which did not fit him but did fairly well, although he appeared to feel somewhat out of place in his role. Eugene Desmond and Fayette Perry, as a pair of romantic young people, were convincing. Florine Farr was satisfactory in the title role, and Ada Dalton did well as a society matron. Other minor parts were in competent hands. "The Old Homestead" follows.

SEYMOUR WENYSS SMITH.

TAYLOR CO., EL PASO

EL PASO, TEX. (Special).—Theater Crawford.—The Albert Taylor Stock company have been playing to good houses. Week of Nov. 7, the Albert Taylor Stock company put on "The Lady of Lyons" for the benefit of the Rescue Home of this city, and they induced Irene Shirley, now Mrs. Frank Erickson, to take the leading part for one week and they have played to big houses. The Albert Taylor Stock company wound up their long engagement here the night of Nov. 14 with "The Game." We all hate to have the Taylor company leave as they have put on some good shows and are general favorites in El Paso. Mr. Erickson has secured the Dorothy Russell Musical Comedy company for an indefinite time. They opened Nov. 21 with "Little Miss Fix It"—big business.

T. E. SHELTON.

STOCK AT SCRANTON

SCRANTON, PA. (Special).—Academy.—"Jerry" was attraction at the Academy, by the Poli Players, week Nov. 15, to packed houses. Mae Desmond in the title role, added another brilliant success to her already large number. Edna Archer Crawford as Joan Doubleday, did excellent work, while Josephine Emery as Harriet Townsend was unusually fine. Selmer Jackson as Montague Wade gave a splendid interpretation of the part, while Morton L. Stevens as Peter Plagg, scored as usual. Arthur Buchanan as Briggs, Charles H. Stevens as Doctor Kirk, and James Brennan as Lewis were excellent. Kate Claxton's version of "The Two Orphans," week Nov. 22.

C. B. DERMAN.

STOCK NOTES

The Chester Wallace Players played "A Bachelor's Romance" at the Warrington, Oak Park, Ill., week Nov. 15.

The Sherman Players presented "Madame X," at the Grand, Elgin, Ill., Nov. 18-20, with Laura Hudson and Edward Wynne taking leading parts.

The Nancy Boyer Stock company played all week, Nov. 8-13, to capacity business, at the Auditorium, Newark, Ohio. Jere Taylor, who was formerly with the Kirk Brown company, played one of the leading parts.

After an absence of four weeks, the Crane-Shirley Stock company returned to the Hudson, Schenectady, N. Y., Nov. 22, re-opening with "The Spendthrift." The company originally opened Sept. 20 what purported to be a permanent engagement, but were forced to suspend operations Oct. 25 due to the electrical strike.

The Grand Opera House Stock Company Players, at Syracuse, N. Y., presented "Under Cover," Nov. 22. Edward Elton is the leading man and Miss Maude Richmond has the leading feminine part. William L. Malley is managing the company. At the Empire, Nov. 15-20, "Adele"; Nov. 25-27, "Song of Songs"; Werning, Nov. 25-27, "Peg o' My Heart."

"THE HILLARY'S"

New Play by Harold Brighouse to be Produced in the Spring

B. Iden Payne, who staged "Hobson's Choice" for the Shuberts, has received the manuscript of another play from Harold Brighouse, the Manchester playwright. The piece is called "The Hillary's," and it was begun by the late Stanley Houghton and finished after his death by Mr. Brighouse, who is his literary executor. It will be produced in the Spring.

COLLEGE GIRLS' PETITION

Several petitions have been circulated and many letters written to Managers Bertram Harrison and Jessie Bonstelle of the Academy of Music, Northampton, Mass., requesting the retention of Miss Adeline O'Connor, leading lady. Two weeks ago it was announced that she would retire at the end of this week and the reason given was that she was not popular with college girls. Two petitions from college girls, one containing 250 and the other 225 names, have been forwarded and it is understood that others are being circulated.

SHUBERT TRADES HOUSES

Lee Shubert has traded six old five-story flat houses opposite the Century Theater, at Nos. 5 to 15 West Sixty-third Street, for the new six-story apartment on the North-West corner of St. Nicholas Avenue, and 164th Street. The deal involved \$850,000. The Sixty-third Street parcel was acquired by Mr. Shubert several years ago as the site for a theater, but he traded it with James E. Meschan for the new Cecil Spooner Theater in Southern Boulevard, the Bronx, buying it back in September last year.

SCARSDALE SOCIETY THEATRICALS

Madame Alberti rehearsed the two plays given for the benefit of the Red Cross at the Gedney Farms Hotel, near White Plains. Mrs. Rollin Kirby and Mrs. John Carsten, of Scarsdale, had charge of the entertainment. The plays were "Food," a tragedy of the future by William C. de Mille, and "Dora," a one-act play by Julie Herne. The event proved quite a social affair as well, for a dinner party preceded the play, and dancing followed.

SLIDE SEASON IN THE ZONE

CRISTOBAL, C. Z. (Special).—The Manical Grand Opera company arrived from Bogota, Colombia, and began a season at the Teatro Nacional, Panama City, Nov. 14, opening in "Rigoletto." The Grotesques, the company of English music hall artists who appeared in Panama a short time since, had the misfortune to lose all of their scenery in the recent West Indian hurricane, while en route to Kingston, Jamaica.

If one could foretell accurately just when a slide would occur in Culebra Cut, he might reap rich benefit therefrom. Hundreds of amusement-craving tourists have been marooned in the Zone and there has been nothing to offer them except the movies. Local managers are lamenting the fact that they were caught without suitable attractions, for the tourists are willing to pay and pay well.

COLONEL YEABICK.

ULLIE AKERSTROM IN STOCK

PROVIDENCE, R. I. (Special).—Ullie Akerstrom, who used to star in dialect comedies came to Providence recently to visit friends and the manager of the Globe Theater at once suggested that her many friends would be glad to see her again, so arrangements were made whereby she was seen at the Globe Theater supported by the popular Globe Stock company. The play is entitled "Our New Girl," in which Miss Akerstrom appears as a willing but most unfortunate Swedish serving girl who manages by her many blunders to involve the whole household in a series of predicaments by her endeavors to help things along.

CANADIANS CRASH A CARNIVAL

ST. CATHARINES, ONT. (Special).—Pier-son's carnivals, who have been touring central Canada, came to an abrupt closing at Niagara, the principal concentration camp of the Canadian Overseas contingents, numbering 15,000, when, owing to alleged crooked midway concessions, the "white way" was raided by the enraged soldiers. Stands were broken, contents broken and scattered broadcast, while the operators were in several cases ducked in the rushing Niagara river. Reinforcements, brought out by riot call, prevented practical demolition, while the carnival made a quick getaway to other fields.

SCHILLER ANNIVERSARY

The anniversary of Germany's great poet and dramatist, Friedrich von Schiller was observed on Wednesday evening, Nov. 10, by the Dramatic Section of the Pittsburgh Academy of Science and Art. Prof. Frederick Lobstetter will speak on "Schiller as a Poet"; Prof. J. F. L. Raschen, on "Schiller as a Dramatist"; Dr. Max W. Kurniker, on "Schiller as a Man"; Miss Margaret Anacker, on "Schiller and Goethe," and George Selbel, on "Schiller in America."

KORFF TO PLAY IN ENGLISH

It is reported that Arnold Korff, the Viennese actor, who has distinguished himself at the Irving Place Theater this season, is shortly to be seen on the English-speaking stage.

BOSTON

"A Place in the Sun" Stays Put at the Toy
—The Budget

BOSTON (Special).—From the Toy Theater last week came two announcements in close succession—the first that Cyril Harcourt's comedy, "A Place in the Sun," would be at once withdrawn and the house closed, and the second, only a few hours later, that the theater would remain open, and a further bid made for the public support that Mr. Harcourt's play undoubtedly deserves. The closing of the Toy, while "A Place in the Sun" was the bill, would probably mean the final abandonment of the theater's ambitiously undertaken plans, for it and its public could not ask for a brighter or better-carpeted piece. With the new financial assistance now forthcoming, another effort to make the play draw will now be made, although two and a half weeks—which the piece had run—is rather good in Boston at present, after all.

The Pavlova opera is giving Boston its first taste of first-rate opera in over a year. Unfortunately, as so often happens in Boston, the houses have not been as large as they should have been, though Miura, the Japanese singer, drew well in "Madame Butterfly." "The Dumb Girl of Portici" was announced for Thursday, but the illness of Mr. Michailoff compelled a change to "Tosca." There is general gratification with the thorough artistry shown by this traveling company that has taken the name, along with the scenery and properties, of the old Boston Opera company. Pavlova has vigorously denied that she is going into vaudeville. Elsie Ferguson's visit in "Outcast" has given great pleasure. A typical comment was, "My most satisfactory evening in the theater, considering both play and acting in five years." Marie Tempest in her double bill has followed Miss Ferguson at the Holbrook.

The other bills: Colonial, "Watch Your Step"; Tremont, "On Trial"; Wilbur, "Experience"; Shubert, "Maid in America"; Plymouth, "Sadie Love"; Park Square, "Twin Beds"; Castle Square, "The Prisoner of Zenda"; Toy, "A Place in the Sun"; Majestic, "The Battle Cry of Peace."

Creator, the bandmaster, who is now engaged at the local Keith houses, was married Nov. 18 in Providence.

Joseph Drum, press agent and playwright, who was once a resident of Boston, was recently married to Mrs. Caroline Brown, of the Philadelphia Ledger.

Mary Shaw, Lotta Crabtree, and Kate Ryan have been elected vice-presidents of the Players' Equal Suffrage League of Boston. Richard Bennett and Mrs. Bennett are directors.

The raising of the old Pelham Building, at the corner of Tremont and Boylston streets, gave the management of "The Battle Cry of Peace," at the Majestic, an opportunity, which they were not to neglect, to exhibit the expanded side of the theater for an immense electric display.

John Craig is soon to produce "Diarrhea" at the Castle Square.

FORREST IZARD.

LOUISVILLE, KY.

LOUISVILLE, KY. (Special).—The Maude Adams' engagement at Macaulay's Theater Nov. 17, was the banner one in point of attendance so far in the 1915-16 season. "The Little Minister" and "What Every Woman Knows" were the plays presented, and they were enthusiastically received. Macaulay's until Nov. 25-27, when an all-star cast will present "Bohemian Girl" on an elaborate scale.

"The Follies of Pleasure," an unusually good burlesque company, drew well week Nov. 14-20 at the New Buckingham. A wrestling match, with Dave Buttermore and Billy Bolas as the principals, was added Nov. 19.

The B. F. Keith house and all of the moving picture places enjoyed a prosperous week ending Nov. 20. At the Keith house the offering embraced McWaters and Tysen, Paul Concas, Hussey and Boyle, and other big features.

The Triangle films proper, who control the Walnut Street, are extensively advertising the place and their output. Director Griffiths, a big man in the picture world, was once a stock actor in Louisville, a member of the notable old Meffert Stock company.

Manager James Whallen, of the New Buckingham, has returned from New York. In a signed article in a local paper he paid a high tribute to his life-long friend, the late Manager John T. Macaulay.

Leslie Thurman, who for the past two seasons has been resident manager of the Shubert Masonic here, has resigned that position to accept a more lucrative one with the city government.

Credo Harris, a young clubman of this city, has issued a new book dealing with Kentucky life, called "Sunlight Patch," which has excited high praise from the critics. A former effort, styled "Toby," is soon to be seen in moving pictures.

CHARLES D. CLARKE.

PORTLAND, ORE.

PORTLAND, ORE. (Special).—The Baker Players week Nov. 7 repeated "The Silver Horde." Walter Gilbert, stage director, made a genuine hit in the part of Fingertless Frazer, and Mary Edgett Baker shone in the part of Mildred Wayland.

A violinist, cast-name Beatrice, off-stage-name not given, unlocked floods of applause at every performance of "When Dreams Come True" at the Heilig Nov. 12, 13.

Actors, orchestra, and audience were ready for the first performance of "When Dreams Come True" at the Heilig night of Nov. 11. At 8 o'clock the stage hands announced they dared not work, because the Central Labor Council had placed the house upon the unfair list. The Heilig had connected with a central heating plant, had sealed its boilers, and had discharged its engineer. Against this the engineer's local protested. The public and the newspapers overwhelmingly condemn what they term an unreasonable demand. The striking stage hands themselves are not in sympathy with the move. The musicians refused to walk out.

Strong bills at the Orpheum, Pantages, and the Empress resulted in a notable improvement in attendance, not a few houses being close to capacity.

At the Lyric, Dillon and King gave a rapid-fire production of "The Wrong Mr. Wright," with a tuncful musical setting.

Martin Beck, general manager of the Orpheum Circuit, stopped in Portland long enough to inspect his house, to predict immediate prosperity in the business and to play several games of golf. He was accompanied by Mort Slinger.

The State prisoners at Walla Walla, Wash., enjoyed a rare treat on Nov. 10, when the "Twin Beds" company moved bodily, scenery and all, to the penitentiary and gave a complete performance of their show.

JOHN F. LOGAN.

CHICAGO

Bills at the Legitimates, and Grand Opera
Calendar of the Week

CHICAGO (Special).—Nov. 21: "Sinners," at the Princess, last nine times. Next Sunday, "Nobody Home," with Lawrence Grossmith, Fanny Brice, Charles Judel, and others. "Marie-Odile," Frances Starr, at Powers last week. Next week, "Androcles and the Lion." "The Passing Show," at the Garrick. Next week, "The Lilac Domino." "Cock o' the Walk," at the Blackstone, Otis Skinner, two weeks more. "To-Night's the Night," at the Illinois; last week.

"It Pays to Advertise," at Cohan's Grand. "His Majesty Bunker Bean," at the Cort; Taylor Holmes, third week.

Otis Skinner was the principal guest at a stag held at the Strollers' Club Saturday night.

Halton Powell has moved his office from the Majestic Theater Building to Masonic Temple. Grand opera calendar, week Nov. 22, Auditorium:

Monday: "Louise," with Miss Edvina and Maubourg, and MM. Dufranne, Delmores, and some thirty others of both sexes. Long cast, including Mile. Piovella, Premiere danseuse. Charlier, conducting.

Tuesday: "Werther," with Madames Supervia and Sharlow and MM. Muratore, Dufranne, Nicolay, Dua, Deferre, and Meyer. Ferrari, conducting.

Wednesday: "La Traviata," with Madames Melba, Walte, and Moses and MM. Bassi, Ancona, Ferareri, Federici, and Trevisan.

Thursday Evening: "Tannhauser," with Madames Van Dresser, Rose, and De Philippe, and MM. Goddard, MacLennan, Whitehill, Proctor, Beck, Dua, and Nicolay. Pollok, conducting.

Saturday Afternoon: "La Gioconda," with Madames Destina, De Cisneros, Ingram, and MM. Arimondi, Bassi, Ancona, and Nicolay. Campanini, conducting.

Another ovation and public demonstration honoring Francis X. Bushman and Beverly Bayne was given for these two artists in Chicago, Saturday, Nov. 20. After making a flying trip from New York on Friday, where they are at work on Quality-Metro features, Mr. Bushman and Miss Bayne were met at the railroad station by a long line of automobiles, and they rode at the head of the procession with one continued ovation until they reached the Blackstone Hotel. On Saturday night they were the guests of honor at the big ball given in the First Regiment Armory under the auspices of the allied theatrical and screen clubs of Chicago, for the Theatrical Hospital Benefit. Mr. Bushman and Miss Bayne led the grand march at the ball, which was the biggest annual event of its kind in Chicago.

Harry D. Woodcock, forty-four years old, who lived in Chicago and was known in the theatrical world as Harry Lenard, died Nov. 16, on a Wabash train near Montpelier, Ind. Mr. and Mrs. Woodcock were on the way from Chicago to New York.

Saturday Evening: "Il Trovatore," (popular prices) with Madames Fresse-Green, Hazel Eden, and De Cisneros, and MM. Ancona, Nicolay, and an unnamed. Manrico Parelli, conducting.

SPRINGFIELD, ILL.

SPRINGFIELD, ILL. (Special).—Business at the various playhouses is off color. The picture houses are doing all the business. The stage used here some time ago, "Why pay \$2 when you can see it for a dime," seems to have been taken very seriously by the theatergoing public and the silent drama is getting all the money. It was a gala week here with feteing Farrar in "Carmen," at the Princess; Theda Bara in "Carmen," at the Lyric; Mary Pickford in "Madame Butterfly," at the Grand, and the initial week for Triangle films at the Gaiety. Business is immense at every place.

Joseph Howard and Mabel McCane in "The Girl of To-Morrow," at the Chattertons, Nov. 13, drew only fair business. The musical show itself is just a common average Chicago attraction, with four big names for headline. "White Slave" pictures Nov. 14 to fair business. "A Little Girl in a Big City" Nov. 15-17 to satisfactory business.

Business is fair at the Majestic. Van and Belle, Ed, and Jack Smith, Joe Quong Tai, Billy Swede Hall and company, Chris Richards, Will Ward, and the Six Water Lilies made up an entertaining bill.

A. O. Shaw, formerly of the Biograph Film Company, has taken the position as manager of the Vaudeville Picture Theater. Johnnie Force is the new producer at the Empire stock burlesque house. The stock company is composed of twenty people and is one of the few stock burlesque companies in the United States.

ELMER L. TOMPKINS.

ST. LOUIS

ST. LOUIS (Special).—An interesting event of the week was the production of three one-act plays translated from the French, by the Toy Theater Players Nov. 12. The comedies were "Modesty," "Rogues," and "The Girl of To-Morrow," by Max Mauroy, and "Indian Summer," by Melbac and Halevy. In the cast were Lella Coarson, George Wendling, Mary Franklin, Madeline Mattingly, Martha Ledmann, and Armin Hanpeter. Edwin McHenry, nephew of Nellie McHenry, took a prominent part and deserves special mention, as does Mary Eva Hain. Elizabeth Morse is managing the movement and Harry R. McClain, who will be remembered as a member of the original Rose Stahl production of Maggie Pepper, staged the production. The Lilac Domino opened upon its second week at the Shubert Nov. 14. The same splendid company appeared as during the first week. The production was pronounced one of the real treats of the season by critics and patrons. Joe Howard and Mabel McCane in "The Girl of To-Morrow" Nov. 21-27.

VIVIAN S. WATKINS.

SHUT UP AT ATLANTIC CITY

ATLANTIC CITY (Special).—Another Boardwalk theater, the Cort, at Ocean Avenue, formerly known as the Savoy, has closed its doors, making two big playhouses dark for the winter season. The Cort was taken over early this year by John Cort, of New York, who planned to offer big feature attractions. The experiment did not pay.

KANSAS

HUTCHINSON, KAN. (Special).—"Within the Law," at the Houston, Nov. 10; fine company, to S. R. O. Milton Schuster, company Nov. 11-13; company good; business poor. Billy Slagle Clifford Nov. 15.

C. W. OSWALD.

ANN MURDOCK

Direction CHAS. FROHMAN

CHARLES DARRAH

In "ON TRIAL"

2d SEASON

Mgt. Cohan & Harris

HORACE BRAHAM

Management David Belasco

Belasco Theatre

ELIZABETH NELSON

In "A FULL HOUSE"

Direction H. H. FRAZEE

GEORGE ALISON

DADDY LONG-LEGS

Southern Tour

Direction Henry Miller

Letters 14 Gramercy Park, New York

PEDRO de CORDOBA

In SADIE LOVE

Management OLIVER MOROSCO

FRED NIBLO

In "HIT THE TRAIL HOLLIDAY,"

By George M. Cohan

Management COHAN & HARRIS

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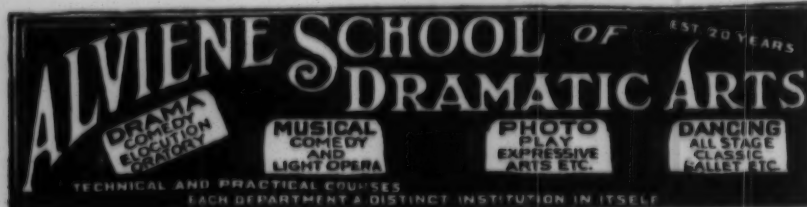
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FALL RIVER, MASS.

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DATES AHEAD

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that date.

DRAMATIC

ABE and Mawruss (A. H. Woods): N.Y.C. Oct. 21—Indef.

ALDAS, Maude (Chas. Frohman, Inc.): St. Louis 22-27, Bloomington, Ind., 29, Anderson 30, Dayton, O., Dec. 1, Springfield 2, Columbus 3, Dec. 1.

ANDROCELES and the Lion (Granville Barker): Prov., R. I., 22-24, Chgo. 29—Indef.

ANGLIN, Margaret (James Shesgreen): Grand Rapids, Mich., 24, 25, Jackson 26, Ann Arbor 27, Boston 29—Indef.

BACK Home (Selwyn and Co.): N.Y.C. 15—Indef.

BARRYMORE, Ethel (Chas. Frohman, Inc.): N.Y.C. Oct. 19—Indef.

BIRD of Paradise (Oliver Morosco): Frisco 21-Dec. 4.

BOOMERANG, The (David Belasco): N.Y.C. Aug. 10—Indef.

BRAMHALL, Players (Butler Davenport): N.Y.C. 17—Indef.

CALLING of Dan Matthews (Gaskill and MacVitt): Grundy Center, Ia., 24, Cedar Rapids 25, Morrison, Ill., 26, Savanna 27, Anamosa, Ia., 29.

CAM-BELL, Mrs. Patrick: Springfield, Mass., 25-27.

COMMON Clay (A. H. Woods): N.Y.C. Aug. 20—Indef.

DADDY Long-Legs (Henry Miller): San Antonio, Tex., 24-26.

DADDY Long-Legs (Henry Miller): Phila. Oct. 4-Nov. 27.

DITTRICHSTEIN, Leo (Cohan and Harris): N.Y.C. 10—Indef.

DIVORCE Question (Edwin Wilson): Doland, S. D., 24, Castletwood 25, White 26, Clear Lake 28, Toronto Dec. 1.

DREW, John (Chas. Frohman, Inc.): N.Y.C. 22—Indef.

ETERNAL Magdalen (Selwyn and Co.): N.Y.C. 1—Indef.

EVERYMAN, 1916 (L. H. Everhart): Meriden, Conn., 24, Jennings 25, Stamford, Neb., 27, Edison 29, Beaver City 30, Herndon, Kan., Dec. 1, Wilsonville, Neb., 2, Ludell, Kan., 3, Benkelman, Neb., 4, Waupesa 5.

EVERYWOMAN (Henry W. Savage): Norfolk, Va., 24, 25, Newport News 26, Petersburg 27, Charlottesville 29, Staunton 30.

EXPERIENCE (Wm. Elliott): Boston Aug. 28—Indef.

EXPERIENCE (Wm. Elliott): Pittsburgh 22-27.

FAIR and Warmer (Selwyn and Co.): N.Y.C. 1—Indef.

FAVERHAM, William (Leonard and L. Gallisager): Toronto 22-27, Ithaca, N. Y., 29, Auburn 30, Schenectady Dec. 1, Glens Falls 2, Poughkeepsie 3, Stamford, Conn., 4, N.Y. 6-11.

FERGUSON, Elsie (Chas. Frohman and Klaw and Erlanger): Springfield, Mass., 24, Prov., R. I., 25-27, Phila. 29—Indef.

FRAME Up (Fred Byers and Cato Mann): Loop City, Neb., 24, Kearney 29, Shelton 30.

FRECKLES (Southern: B'way Amusement Co.): Winnebago, Minn., 24, Spencer, Ia., 25, Fenton 26, Armstrong 27, Humboldt 29, Alzona 30.

FRECKLES (Co. B: B'way Amusement Co.): Marianna, Okla., 24, Lake City 26, Okla. 30.

FULL House (Co. A: H. H. Frazer): Phila. 7-Dec. 1.

FULL House (Co. B: H. H. Frazer): Burlington, Ia., 24, Peoria, Ill., 25, Rockford 26, Milwaukee, Wis., 28-30.

FULL House (Co. C: H. H. Frazer): Holyoke, Mass., 24, Worcester 25-27.

GEORGE, Grace: N.Y.C. Sept. 28—Indef.

GILLETTE, William (Chas. Frohman, Inc.): B'klyn 22-27, Washington 29-Dec. 4.

GIRL and the Tramp (Fred H. Byers): Duncan, Tex., 24, South McAlester 25, Ardmore 27, Davis 29, Sulphur 30.

GOODWIN, Nat (Chas. Hunt): Boston 1-27.

HILLARD, Robert: Buffalo 24-27.

HOBSON'S Choice (Messrs. Shubert): N.Y.C. 2—Indef.

HODGE, William (Lay Shubert): Phila. Oct. 11-Nov. 27.

HOLMES, Taylor (Joseph Brooks): Chgo. 7—Indef.

HOTEL of Glass (Cohan and Harris): N.Y.C. Sept. 1—Indef.

ILLINGTON, Margaret (Selwyn and Co.): Miles City, Mont., 24, Billings 25, Lewiston 26, Bozeman 27, Great Falls 29, Butte 30.

IN Old Kentucky (Philip H. Niven): Granville, N. Y., 24, Glens Falls 25, Rutland, Vt., 26, Randolph 29, Barre 30.

IRVING Place Theater: N.Y.C. Sept. 1—Indef.

IRWIN, May (Kurt Eisfeldt): Newark, N. J., 22-27.

IT Pays to Advertise (Cohan and Harris): Chgo. Sept. 2—Indef.

IT Pays to Advertise (Cohan and Harris): Detroit 21-27.

JANSEN, the Great (Felix Biell): Frankfurt, Ind., 22-24, Logansport 25-27, Muncie 29-Dec. 1.

KICK in (A. H. Woods): N.Y.C. 16-27, Phila. 29-Dec. 4.

LAVENDER and Old Lace (Putnam Producing Co.): Angola, Ind., 24.

LIFE (Wm. A. Brady): Detroit 22-27.

LITTLE Girl in a Big City (Schutter and Montzomery): Pittsburgh 22-27.

MANN, Louis (Messrs. Shubert): N.Y.C. 15-27.

MAUDE, Cyril: Milwaukee 22-27.

MISSOURI Girl (Merle H. Norton): Massena, Ia., 24, Greenfield 25, Afton 26, Blackton 27, Sheridan, Mo., 29, Farwell 30.

NEW Heurietta (Joseph Brooks): Minneapolis 22-27.

OMAR, the Tentmaker (Tully and Buckland): Petersburg, Va., 24, Richmond 25-27, Lynchburg 29, Roanoke 30, Staunton Dec. 1, Hagerstown, Md., 2, Chambersburg, Pa., 3, Harrisburg 4, Johnstown 5, Altoona 7, Wilkes-Barre 8.

ON Trial (Cohan and Harris): Boston Sept. 27-Nov. 27.

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OUTCAST (Klaw and Erlanger): Atlanta, Ga., 22-24, Birmingham, Ala., 25, Nashville, Tenn., 26, 27, Memphis 28-30.

PAIR of Silk Stockings (Winthrop Ames): Balto. 22-27.

PAIR of Slides (Co. A: H. H. Frazer): Rochester 25-27, Toronto 29-Dec. 4.

PAIR of Slides (Co. B: H. H. Frazer): San Jose, Cal., 24, Sacramento 25, Stockton 26, Modesto 27, Fresno 28, Visalia 29, Hanford 30.

PAIR of Slides (Co. C: H. H. Frazer): Rome, Ga., 24, Chattanooga, Tenn., 25, Huntsville, Ala., 26, New Decatur 27, Corinth 29, Sheffield 30.

PAIR of Slides (Co. D: H. H. Frazer): Hancock, Mich., 24, Calumet 25, Ishpeming 26, Crystal Falls 27, Gladstone 28, Green Bay, Wis., 29, Manitowac 30.

PATTON, W. B. (Frank B. Smith): Aurora, Neb., 24, Hastings 25, Minden 26, McCook 27, Holdrege 29, Norton, Kan., 30.

PEG o' My Heart (Co. A: Oliver Morosco): Toledo, O., 21-26, Springfield 26, Dayton 29, 27.

PEG o' My Heart (Co. D: Oliver Morosco): Salt Lake City 22-24.

POLLYANA (Klaw and Erlanger and Geo. C. Tyler): Indianapolis 22-27.

POTASH and Perlmutter (A. H. Woods): Cinth. 22-27.

POTASH and Perlmutter (Southern: A. H. Woods): Austin, Tex., 24, Houston 25, Galveston 26, Beaumont 27, New Orleans, La., 28-Dec. 4.

POTASH and Perlmutter (Western: A. H. Woods): Boise, Ida., 24, 25.

QUINCY'S (Messrs. Shubert): N.Y.C. Oct. 18-Nov. 27.

REICHER, Emanuel: N.Y.C. 16—Indef.

ROLLING Stones (Selwyn and Co.): N.Y.C. Aug. 17—Indef.

ROMEO and Juliet (Chandler Dramatic Co.): N.Y.C. 23—Indef.

ROYAL Slave (Geo. H. Hubbs): Hurley, S. D., 24.

SADIE Love (Oliver Morosco): Boston 14-27.

SHEPHERD of the Hills (Gaskill and MacVitt): Anbun, Ind., 24, Huntington 25, North Manchester 26, Swasee 27, New Castle 29, Greensburg 30.

SHEPHERD of the Hills (Gaskill and MacVitt): Sterling, Colo., 24, Colorado Springs 25, Longmont 26, Loveland 27, Cheyenne, Wyo., 28, Evanston 29.

SHOW Shop (Selwyn and Co.): Phila. 1-27.

SINNERS (Wm. A. Brady): Chgo. Oct. 17—Indef.

SINNERS (Coast Co.: Wm. A. Brady): Portland 21-27, Seattle 28-Dec. 4, Victoria, B. C., 6, 7, Nanaimo 8.

SIS Henry (Henry W. Link): Hampton, Ia., 25, Allison 26, Monson 30, Pocatamos Dec. 1, Peterson 4, Granville 5, Rock Rapids 9.

SIXPENCE (Chas. Frohman, Inc.): Chgo. 15-Dec. 4.

SOLDIER of Japan (Oscar Gramham): Winters, Tex., 24, Hamlin 25, Roby 26, 27, Rotan 29, Sweetwater 30, Big Springs Dec. 1, Midland 2, Mesquite 3, Pecos 4, Carlsbad, N. Mex., 5, Pecos, Tex., 7, Odessa 8.

SOME Baby (Henry B. Harris): Est.: Canton N. Y., 24, Watertown 25, Carthage 26.

SONG of Songs (A. H. Woods): Rochester 22-24.

SOTHERN, E. H. (Messrs. Shubert): N.Y.C. Oct. 4—Indef.

STAR, Frances (David Belasco): Chgo. 15-27.

SUNNY South (J. C. Rockwell): Morrisville, Vt., 24, Jeffersonville 25, Vergennes 26, Bristol 27, Brandon 28, Fair Haven 30, Ticonderoga, N. Y., Dec. 1, Ft. Edward 2, Canaan 3, Ft. Plain 4, Herkimer 7, Pt. Leydon 8.

TEMPEST, Marie (Chas. Frohman, Inc.): Boston 22-Dec. 4.

TRAIL of the Lonesome Pine (Gaskill and MacVitt): Stamford, Kan., 24, Hutchinson 25, Larned 26, McPherson 27, Abilene 29, Jct. City 30.

TRAIL of the Lonesome Pine (R. M. Harris): Ogden, U., 24, Salt Lake City 25-27.

TREASURE Island (Chas. Hopkins): N.Y.C. Dec. 1—Indef.

TWIN Beds (Selwyn and Co.): Boston Aug. 30—Indef.

TWIN Beds (Selwyn and Co.): Washington 22-27, Balto. 29-Dec. 4.

TWIN Beds (Special: Selwyn and Co.): Columbus 22-24, Cleveland 29-Dec. 4.

TWIN Beds (Southern: Selwyn and Co.): Birmingham, Ala., 24, 25, Nashville, Tenn., 26, 27, Memphis 28-30.

TWIN Beds (Coast: Selwyn and Co.): Seattle 21-26, Portland 29-Dec. 4.

TWIN Beds (Middle West: Selwyn and Co.): Peoria, Ill., 24, Bloomington 25, Urbana 26, Springfield 27, Alton 28, Jacksonville 29, Canton 30.

UNCHASTENED Woman (Oliver Morosco): N.Y.C. Oct. 9—Indef.

UNDER Cover (Selwyn and Co.): Cleveland 22-27.

UNDER Fire (Selwyn and Co.): N.Y.C. Aug. 12-Nov. 30.

WARE Case (Messrs. Shubert): Indianapolis 23-27, N.Y.C. 30—Indef.

WASHINGTON Square: Players: N.Y.C. Oct. 4—Indef.

WHILE the City Sleeps (Rowland and Clifford): Detroit 21-27.

WHITE Feather (Wm. A. Brady): Brockville, Ont., Can., 24, Ogdensburg, N. Y., 25, Cornwall, Ont., Can., 26, Kingston 27, Renfrew 30, Pembroke Dec. 1, Ottawa 2, 4, Smith's Falls 6, Perth 7.

WHITESIDE, Walker (John Cort): St. Paul 21-27.

WILLIE the City Sings (Arthur C. Aiston): Paterson, N. J., 22-27, Jersey City 29-Dec. 4, Phila. 6-11.

WITHIN the Law (Western: Robert Sherman): Chanute, Kan., 24, Topeka, Mo., 25, Springfield 26, Butler 29, Warrensburg 30.

WITHIN the Law (Eastern: Robert Sherman): Cambridge City, Ind., 24, Muncie 25, Portia 26, Anderson 27, Kentonia, O., 29, Washington, Ind., 30.

YOUNG America (Cohan and Harris): N.Y.C. Aug. 28-Nov. 27.

TRAVELING STOCK

BESSEY, Jack: Pon du Lac, Wis., 21-27.

BOYER, Nancy: Mendville, Pa., 22-27.

BRYANT, Billy: Georgetown, O., 22-24, Hillsboro 25-27.

COLUMBIA: Cambridge, Md., 22-27.

COLUMBIA: Players: Lynchburg, Va., 24, 25.

CORNELL-Price, Players: Kenosha, Wis., 22-27.

DOUGHERTY, Holistand, Kan., 22-27.

GARRICK Theater (Raleigh M. Wilson): Manito, Ill., 25-27, Virginia 28-30, Hanna City Dec. 2-4.

GORDINER, Brothers: Mt. Pleasant, Ia., 22-27.

KELLY, Sherman: Faribault, Minn., 21-27.

LYNN, Jack: Ilion, N. Y., 22-27, Watertown 29-Dec. 4, Fulton 6-11.

SHERMAN, Aurora, Ill., 22-24, Elgin 25-27.

WESSELMAN, Wood: Crawford, Neb., 26, 27.

WINNINGER, Frank: Albert Lea, Minn., 22-27.

OPERA AND MUSIC

ALONE at Last (Messrs. Shubert): N.Y.C. Oct. 19—Indef.

AROUND the Map (Klaw and Erlanger): N.Y.C. 1—Indef.

B'way Paradise (Messrs. Shubert): N.Y.C. Aug. 6—Indef.

BOHEMIAN Girl: Little Falls, N. Y., 24, Utica 25, Ogdensburg 26, Watertown 27.

BOHEMIAN Girl: Louisville, 25-27.

BOSTON Grand Opera Co. and Pavlova Ballette Russe: Boston 15-Dec. 11.

BRINGING Up Father (Co. 1: Chas. Yale): Battle Creek, Mich., 24, Grand Rapids 25, 27, Chgo. 28-Dec. 18.

BRINGING Up Father (Co. 2: Chas. Foreman): Orlando, Fla., 24, Tampa 25, Gainesville 26, Tallahassee 27, Quincy 29, Bainbridge, Ga., 30, Dothan, Ala., Dec. 1, Cordele, Ga., 2, Hawkinsville 3, Macon 4, Americus 6, Columbus 7, Montgomery 8.

BRINGING Up Father (Co. 3: Chas. Yale): Battle Creek, Mich., 24, Grand Rapids 25, 27, Chgo. 28-Dec. 18.

BRINGING Up Father (Co. 2: Chas. Foreman): Orlando, Fla., 24, Tampa 25, Gainesville 26, Tallahassee 27, Quincy 29, Bainbridge, Ga., 30, Dothan, Ala., Dec. 1, Cordele, Ga., 2, Hawkinsville 3, Macon 4, Americus 6, Columbus 7, Montgomery 8.

BRINGING Up Father (Co. 3: Chas. Yale): Battle Creek, Mich., 24, Grand Rapids 25, 27, Chgo. 28-Dec. 18.

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Griff Williams): Balto. 22-27.
 DANCING Around (Messrs. Shubert): Balto. 22-27.
 Washington 29-Dec. 4.
 ELTINGE, Julian (A. H. Woods): N.Y.C. 22-27.
 GIRL, To-Morrow: St. Louis 22-27.
 GIRL Who Smiles (Times Producing Co.): Washington 22-27.
 HIGH Jinks (Arthur Hammerstein): Augusta, Ga., 24. Atlanta 25-27. Athens 29. Macon 30. Columbus Dec. 1. Montgomery, Ala., 2. Pensacola, Fla., 3. Mobile, Ala., 4. New Orleans 5-11.
 HIGH Jinks (Gies, A. Edes): Joplin, Mo., 24. Springfield 25.
 HIP, Hip, Hooray (Chas. Dillingham): N.Y.C. Sept. 30—Indef.
 KATINKA (Arthur Hammerstein): Phila. 29-Dec. 11.
 LADY Luxury (Chas. H. Wuera): Joliet, Ill., 24. Springfield 25.
 LILAC Dore (Andreas Dippel): Kansas City, 21-27.
 MAID in America (Messrs. Shubert): Boston 8—Indef.
 MONTGOMERY and Stone (Chas. Dillingham): N.Y.C. Aug. 16—Indef.
 MUTT and Jeff in College (Co. 1): Joe Pettigill): Chgo. 7-27. St. Louis 28-Dec. 4.
 Kansas City 6-11.
 MUTT and Jeff in College (Co. 2): Chas. Williams): New Orleans, La., 21-27. Baton Rouge 29. Vicksburg, Miss., 30. Monroe, La., Dec. 1. Ruston 2. Shreveport 3. Lafayette 5. New Iberia 6. Lake Charles 7. Beaumont, Tex., 8.
 MUTT and Jeff in College (Co. 3): Harry Hill): Bowling Green, O., 24. Sandusky 25. Tiffin 26. Findlay 27. Bucyrus 29. Upper Sandusky 30. Kenton Dec. 1. Bellefontaine 2. Urbana 3. Greenville 4. Piqua 5. Wapakoneta 7. St. Marys 8.
 MUTT and Jeff in College (Co. 4): Robt. B. Monroe): Dayton, Wash., 24. Walla Walla 25. Baker City, Ore., 28. Weiser, Ida., 27. Nampa 28. Lewiston, 29. Twin Falls 30. Pocatello Dec. 2. Logan, U., 3. Brigham 4. Ogden 5. Salt Lake City 6-8.
 MY Home Town Girl (Perry J. Kelly): New Phila., D., 24. Columbus 25-27. Chgo., 29-Dec. 4. Indianapolis 6-8.
 NOBODY Home (F. Ray Comstock): B'klyn 22-27.
 ONLY Girl (Joe Weber): Chgo., 22-27.
 PASSING Show of 1915 (Messrs. Shubert): Chgo. Oct. 3-Nov. 27. Kansas City 29-Dec. 4.
 PRINCE of Pilsen (Perry J. Kelly): Spartansburg, S. C., 24. Charlotte, N. C., 25. Asheville, 26. Knoxville, Tenn., 27. Rome, Ga., 29. Atlanta 30, Dec. 1. Augusta 2. Orangeburg, S. C., 3. Columbia 4. Macon, Ga., 6. Albany 7. Columbus 8.
 PRINCESS Pat (John Cort): N.Y.C. Sept. 29—Indef.
 ROBIN Hood (De Koven Opera Co.): Ft. Worth, Tex., 24. Dallas 26. 27. Texarcana 29. Shreveport, La., 30.
 SAN Carlo Opera Co.: Columbus 25-27.
 SARI (Henry W. Savage): B'klyn 22-27.
 SEPTEMBER Morn (Rowland Clifford): Zanesville, O., 24. Newark 25. Coshocton 27. Cleveland 29-Dec. 4.
 SEPTEMBER Morn (Rowland Clifford): Valparaiso, Ind., 24. Goshen 25. Michigan City 26. 27. Kalamazoo, Mich., 29-Dec. 1. Flint 5-8.
 SMART Set (J. Martin Free): Macon, Ga., 24. Athens 25. Chester, S. C., 26. Charleston 28. 29. Savannah, Ga., 30. Jacksonville, Fla., Dec. 1. 2. Tallahassee 3.
 TO-NIGHTS t h e Night (Messrs. Shubert): Chgo. Oct. 31-Nov. 27.
 WATCH Your Step (Chas. Dillingham): Boston 1—Indef.
 WHEN Dreams Come True (Coutts and Tennis): Memphis, Tenn., 24. Jackson 25. New Decatur, Ala., 26. Huntsville 27. Columbia, Tenn., 29. Nashville 30. Dec. 1. Bowling Green, Ky., 2. Lexington 3. Mt. Sterling 6. Mayaville 7. Huntington, W. Va., 8.
 WHEN Dreams Come True (Coutts and Tennis): Denver 21-27.
 WILSON, Al. H. (Sidney R. Ellis): Dothan, Ala., 24. Montgomery 25. Birmingham

26, 27. Atlanta, Ga., 29. Gadsden, Ala., 30. Chattanooga, Tenn., Dec. 1. Knoxville 2. Asheville, N. C., 3. Jet. City, Tenn., 4. Bluefields, W. Va., 6. Roanoke, Va., 7. Lynchburg 8.
 WITHIN the Loop: Buffalo 22-27.
 WORLD of Pleasure (Messrs. Shubert): N.Y.C. Oct. 14—Indef.
 ZIEGFELD'S Follies of 1915 (Florenz Ziegfeld): Pittsburgh 22-27.
MINSTRELS
 DUMONT'S: Phila., Aug. 28—Indef.
 FIELD, Al. G.: Little Rock, Ark., 24. Memphis, Tenn., 25-27. Belleville, Ill., 28. Olney 29. Vincennes, Ind., 30. Terre Haute Dec. 1. Henderson, Ky., Owensboro 3. Evansville, Ind., 4, 5.
 O'BRIEN, Nell: Keokuk, Ia., 24. Peoria, Ill., 25. Bloomington 26. Springfield 27. Alton 28. Louisville, Ky., 29-Dec.

RICHARD and Pringle (Holland and Filkins): Hanford, Cal., 24. Visalia 25. Porterville 26. Tulare 27. Maricopa 28. Taft 29. Bakersfield 30.
MISCELLANEOUS
 BARNES, Al. G.: Circus: Santa Ana, Cal., 24. Anaheim 25. Whittier 26. Long Beach 27. Venice 28.
 CHICAGO SYMPHONY Orchestra: Milwaukee 29.
 LAUDER, Harry (Wm. Morris): New Haven, Conn., 24. Hartford 25. Rutland, Vt., 27. Lewiston, Me., 29. St. John, N. B., 30. Bangor, Me., Dec. 1. Portland 2. Portsmouth, N. H., 3. Manchester 4. Salem, Mass., 6. Worcester 7. Fall River 8.
 LUCY, Thomas Elmore: "Frisco 21-25. Los Angeles 26. 27. Coim, Ia., Dec. 3. Knowlton 4. Liberty, Neb., 6. Steel City 7. Panama 8.
 ST. DENIS, Ruth: Springfield, Ill., 24. Terre Haute, Ind., 25. Muncie 26. Lafayette 27. Indianapolis 29. Dec. 1. Fort Wayne 2. Toledo, O., 3, 4. Akron 6.
 THURSTON, the Magician (Jack Jones): Cleveland 22-27. Chgo. 28-Dec. 25.

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 Hampton, Marie, Gladys P. Houser.
 Johnstone, Florence.
 La Conte, B., Lucille La Yerna.
 Grace Leish, Grace Lettice Leland, Billie Long, Lena Lorraine.
 McIntyre, Mollie, Julia Martin, Martha Mayo, Gertrude Minton, Mrs. H. H. Muchmore, Lillian Menzies.

MEN

Azzell, Carl, Erville Alderson, J. F. Alling, J. H. Austin, Briggs, Harlan.
 Conley, Robert A.
 Dillion, John Webb, Charles S. Dion, John Dunsenure, Faber, Thomas W., J. M. Fedris, Abe Frankel.
 Girardot, Etienne, P. J. Gorling, William Gould.
 Harris, Arthur, Lyman Har-

ri-son, Joseph Herbert, F. X. Hope, Austin J. Hotchkiss, John B. Hymer.

Jarrett, Daniel, Jr.
 Kellard, John E., James Kennedy, Victor Ede Kirabry, Frank J. Kirk, Ronald Klinger.
 McGillan, Eugene, Gene McGregor, Byron Marsh, Charles Mather, Thomas Morris, John Daly Murphy.

Nye, Ned.
 Ormondes, Eugene.
 Pan, Peter, Howard Powers, Raymond, E. T., Stanley Reynolds, John R. Rogers.
 Simpson, Richard, Geo. S. Stange, Gordon Standing, Lewis S. Stone.
 Tallon, Tom, Jr., Frank Tannhill, Harry Tizhe, E. Traf-

MIDDLE WEST, ONE NIGHTS

Thanksgiving week in the Middle West found the best one-night stand theaters provided with attractions, and where no one are available, either vaudeville has put in, or the date given to pictures. The Grand at Rockford, Ill., will have Howe's Pictures, and the management is set at all dissatisfied. Michigan City will play vaudeville on that day. "The Prince of Tonight" gets the date at Bloomington Ill. "The Rosary" plays Vincennes, Ind.; "Don't Lie to Your Wife" plays Anderson, Ind.; "Within the Law" plays Muncie, Ind.; "Lady Luxury" plays Springfield, Ill., and Neil O'Brien's Minstrels play Peoria, Ill.
 The new Belvoir Theater, at Champaign, Ill., opened Tuesday night, Nov. 23, with Margaret Anglin in "Beverly's Balance." It is a ground floor theater, with 1,300 seating capacity. C. F. Hamilton, the manager, formerly had the Walrus in that city. The new Ringling Theater at Baraboo, Wis., opened successfully Nov. 17 with "Lady Luxury."

Edward E. Rose is writing a new play which will be produced by Johnny Bernero for the Stairway time, which has the title, "The Girl That God Forgot."
 Robert Sherman will soon put out "The Girl Without a Chance," which was a great winner at tryout performances.
 "The Blue Bird" did \$1,145 Nov. 8 at Lafayette, Ind., and "Potash and Perlmutter"

sold out both matinee and night, Nov. 13, which was the closing date of the show. "Within the Law" sent out by Robert Sherman, got \$652 at Hutchinson, Kan., Nov. 9.

LONDON, CAN.

LONDON, CANADA (Special).—Grand Opera House: "The Birth of a Nation" returned for eight days Oct. 25-Nov. 5 to good business. "It Pays to Advertise" Nov. 6; drew capacity at both performances; a splendid company; excellent staging and thorough satisfaction. "The White Feather" Nov. 8-10; fair attendance; pleased. "Bringing Up Father" Nov. 11-13; amused large audiences at all four performances. A temporary return to pictures and vaudeville commenced Nov. 15-17, the feature film being John Barrymore in "The Incurable Duke." Pathe War News and travel films, with Gardner and Revere and the Hughes Musical Trio, made a strong bill. Princess: "The Ben Toy Musical Comedy company concluded a six weeks' engagement Nov. 13, which was so successful that Manager Stewart has secured the company for two weeks more.

A. J. Small, of Toronto, owner of the Grand, has sent his usual donation of \$100 to the annual Free Press Santa Claus Fund for providing comfort and gifts to the poor children of London, who would otherwise be overlooked at Christmas time. C. E. A. WEBER.



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VAUDEVILLE

FREDERICK JAMES SMITH—Editor



Grace La Rue Brings a New Repertoire to the Varieties—Nat Goodwin as a Single



Miskin Studio, N. Y.

MISS PERCY HASWELL.

Entered Vaudeville Last Week in a Sketch by Frederic and Fannie Hatton.

GRACE LA RUE made her first appearance of the season at the Colonial. She brought to vaudeville a new series of song studies—numbers that disclose a steadily broadening imagination.

First let us say something of Miss La Rue's discernment and courage in working out her new songs. There's nobody in vaudeville advancing with such surety. And her picturesque rounded style is steadily gaining in repression and poise.

Grace La Rue's New Songs

Three of Miss La Rue's new numbers are eminently distinctive. One is a dramatic recitation to music, Mary Turner Salter's "Cry of Rachel." Miss La Rue meets its unusual demands—and doesn't overdo things.

Then there is a little ballad, Jerome D. Kern's "Where's the Boy for Me?" a song beyond the usual—indeed with a poignant note that reaches over.

And there is Frank Sturges's "She Was a Dancer in a French Cafe," a little descriptive number with atmosphere. This song will develop. Miss La Rue is again doing her waltz number, "I Love You So," and she rounds out her repertoire with two florid—but not unpleasant—little melodic bits, "April" and "Poppies for Forgetting."

Miss La Rue has provided tasteful gray hangings for a background. She wears colorful costumes and wears them, of course, with bizarre style. Even here, Miss La Rue's sense of dramatic coloring asserts itself. In "The Cry of Rachel" she has a long loose robe of glittering silver worthy of Max Reinhardt.

The Hattons Try Vaudeville

We suspect vaudeville expected too much of Frederic and Fannie Locke Hatton, who furnished Percy Haswell with their first vaudeville contribution, "Brimstone and Hellfire."

Following along the sawdust trail of George M. Cohan and his "Hit-the-Trail-Holiday," they evolved one Cyclone Billy. Blasé, bored and doubting each other, the wealthy Stantons have drifted apart. With no other way of spending an evening, they decided to visit the temporary tabernacle of Cyclone Billy for a few hours' entertainment. That's the first half of the playlet. Disheveled and with clothes tattered, the two return. They cringe in each other's arms and look about for "little red devils." In fact, they have hit the trail with a vengeance. Gradually, the two recover from their "conversion." Slowly but surely, they slip back to their cigarettes, the late coffin nails, and their brandy and soda, except Satan's soothing syrup. But the incident has brought them together and they kiss over their cigarettes, mutually conceding that they've had a "hell of an evening."

"Brimstone and Hellfire" was awkwardly written. At times it grew faint and wavering. And it missed the necessary note of smart satire. But, laying aside technical criticism, we doubt if religion—even the Billy Sunday kind—can be made amusing for the average person.

Percy Haswell's Effective Playing

Miss Haswell played the blasé wife admirably. No one could have made more of the role, for Miss Haswell is an excellent actress of resource and experience. Frank Stirling lacked the right touch as the husband. The part required distinction and a keen sense of light comedy. Rather prominent roles of a maid and a valet were done without particular merit.

"Brimstone and Hellfire" was withdrawn after three days at the Colonial. Yet its authors have furnished Broadway with two successes. On the same bill



MISS GEORGIE OLP.

Appearing with Clarence Oliver in an Agreeable Little Playlet, "Discontent."

was a playlet written by a vaudevillian. It won out where the other failed. All of which goes to prove that things stand pretty much upon their merits in the varieties.

The playlet in question was "Discontent," Hugh Herbert's sketch which lifted Clarence Oliver and Georgie Olp to the senior varieties. It has a wholesome and refreshing idea.

"Discontent" Arrives

In substance, "Discontent" advances the doctrine that happiness is just a matter of right thinking. Which, of course, is true. There's a small suburban railroad station half hidden in the trees. It's Discontent on the road to Unhappiness. The station agent is a pretty little person who—when a young man appears bearing a suitcase of Trouble—proves to be something of a philosopher. The wayfarer wants to go to Content, but he is told a mileage book of smiles is necessary and that he's on the wrong road. Of course, the wayfarer is impressed with the station agentess and he offers to take her to Cabaret. "That's the longest way to Content," she responds, "because it's imitation sunshine." And he finally comes to believe as she does.

Then he looks up at the station sign and—lo—Dis-

content has become Content. Happiness, you see, is just thinking right. So the sketch ends. It's sundown and the shadows are gathering. The wayfarer asks if he may walk home with the little station philosopher. And she consents. That's all.

"Discontent," to use vaudeville parlance, "went over" emphatically—as it should. Mr. Herbert's sketch isn't always direct and it totally misses a whimsical note—but it makes its point. And, be it noted, there's essentially no physical action.

"Discontent" is very well played by Clarence Oliver and Georgie Olp, whom we recall seeing on the small time in "The Wall Between." We might say it is particularly well played by Miss Olp, who is fresh and invigorating—a nice sort of philosopher, indeed.

Gertrude Vanderbilt and George Moore presented their brisk and swift moving song, dance and patter turn at the Colonial. It is a likable specialty, gracefully staged. Miss Vanderbilt has all her old agility of the dance, plus new prettiness and improved voice. And Mr. Moore is inoffensively amusing.

Ernest Evans and His "Society Circus"

Ernest Evans presented his "society circus," also at the Colonial. It is a series of musical comedyish specialties.

There is a huge canopy of striped canvas. The front of the tent rolls up and we're given a view of eight chorus girls—as ponies and jockies—leaping over miniature hurdles. Evans appears—and the "society circus" is under way. One of the girls does a Blue Bird waltz, a solo dance with property blue birds affixed to her hands. Everyone does a gavotte in colonial costume. Two of the choristers—in black Kellermans and pink skirts—a la the Gold Dust Twins—present a lively cake walk with Mr. Evans. And the whole thing ends with an ensemble in which each girl sartorially portrays a different country. Hardly an original idea, you say. But the whole act is along conventional lines, although it moves in lively fashion. Just now it rather lacks that quality termed *class*.

There are no footlights when Harry Lauder smiles.

At the Forty-fourth Street Music Hall, Lauder first appeared as a comic red-faced soldier, jauntily dragging a clanking sword and having difficulty with his spurs. For an instant, he seems awkwardly thick set, heavy featured, and almost grotesque. Then he begins to sing—taking you into his confidence in "I'll Stick to Rosie, If Rosie Sticks to Me"—and he reaches you. After that he holds you in the grip of his personality. Lauder does a lovesick Scot in "Nanny, Nanny, I

(Continued on page 20.)



White, N. Y.

MRS. LILY LANGTRY.

The Lady de Bathe is at the Orpheum This Week in Percy Fendell's "Ashes."

REVIEW OF THE WEEK

(Continued from page 19.)

Never Loved Another Lass But You": tells the domestic tribulations of "Doughie, the Baker"; and in "I Love My Jean," waits in the glen, blue umbrella in hand—for the coming of his sweetheart.

It's easy to understand the success of Lauder. He's absolutely sincere and honest. He is the person he is interpreting—and the character's little joys and sorrows are his and yours.

Nat Goodwin Returns to the Stage.

Nat C. Goodwin came back to the stage and to vaudeville at the Palace in the late Paul Armstrong's "A Blaze of Glory," which spluttered out after the Monday matinee. Since we devoted the afternoon to Mr. Lauder, we missed the short-lived sketch.

Goodwin substituted some passable stories, an imitation of Joseph Jefferson as Hip Van Winkle (exceedingly mild), and a rendition of that hardy and indestructible poem, "Gunga Din."

Here the Goodwin of old flashed up. To tell the truth, we've never really heard "Gunga Din" before. We've listened to entertainers execute an elocutionary drive against it. But Goodwin tells it as an old English veteran might and you catch a picture of the parched Indian battlefield and "the bullets kickin' dust-spots on the green."

Louise Gunning was at the Palace. She looked her best in Highland plaid and sang ballads like "Annie Laurie" and "Coming Thro' the Rye." Just now the offering isn't balanced right for vaudeville.

The Four Antwerp Girls—billed as Belgian refugees—have grown to the Five Antwerp Girls. Thus are the horrors of war exemplified. Be that as it may, the sisters play pleasantly and untheatrically. **Bride Shop Back Again.**

"The Bride Shop," the tabloid musical comedy of last season, came back to the Palace. It is lengthy and puerile, possessing the American-girl-loved-by-a-fake-nobleman-and-beloved-by-an-honest-young-American story. And it has references to Yonkers and Camembert, spoofs marriage and has a comic moment in which baseball is explained to an Englishman. "The Bride Shop" has just one interest—an optical one—named Lola Wentworth.

Charles Cartmell and Laura Harris antedate the desperate ballroom campaign of 1913-14. We recall seeing them seasons and seasons ago. They still dance briskly, but they persist in exchanging repartee like this:

"Do you like Scott's works?"
"I don't know about his works, but his emulsion is great!"
And they sing a new variation to the moon-spoon-tune triangle:
"On an aeroplane honeymoon;
We can spoon,
Behind the moon."

THE VAUDEVILLE PERISCOPE

Beatrice Herford and her delicious sense of humor are delightful features of the present week's bill at the Palace.

The fortunes of vaudeville were vividly exemplified at the Colonial Theater last week, when Clarence Oliver and Georgie Oip appeared in Hugh Herbert's playlet, "Discontent."

A few weeks ago Mr. Oliver and Miss Oip were presenting their sketch at the City Theater on Fourteenth Street. The offering attracted instant attention. It is said that four booking men "discovered" the act during the three-day engagement, but the sketch was already under contract with Alf. Wilton. It was immediately booked into the Colonial—and won out.

Last season Mr. Oliver and Miss Oip appeared on the small time in Agnes Scott's "The Wall Between." At that time THE Mirror, it may be noted, commented upon their unusual promise.

There's a refreshing trend in playlets this season. "Discontent" sounded the new note. Edgar Allan Woolf's "Hope," Aaron Hoffman's "The Cherry Tree," and Edward Ruskey's "Cranberries" are all wholesome in tone. Vaudeville is getting away from the tabloid hysterics of last season.

The fiver of the late Paul Armstrong's "A Blaze of Glory," at the Palace last week, is convincing proof that the two-a-day doesn't want the so-called "punch" plus far-fetched and gruesome trimmings. Not that we take exception to the well-written one-act tragedy. We've always believed that it has a place of its own in vaudeville.

Isn't it about time for a reform in programme and billboard advertising matter? Even in our foremost variety houses entertainers can still be found billed as "the greatest in the world," "foremost," "premier," "supreme," and so on. Hasn't vaudeville passed the bombastic milestone in its career? Indeed, such billing either stirs the risibilities or resentment of the present day audience.

And—while we're on the subject—consider such examples of bad taste—in varying degrees—as "the German source," "the baby dolls of vaudeville," and "that classy couple."

Why not tell what you do—and let it go at that?

THANKSGIVING WEEK IN THE WORLD OF VAUDEVILLE

Improving Conditions in Theatricals—Mrs. Langtry Successfully Opens Two-a-Day Tour

BY WALTER J. KINGSLEY.

VAUDEVILLE is loath to lose Adelaide and Hughes, the most finished dancers that this country has produced, but they are hardly to be blamed for seeking the rich rewards of the screen, which are guaranteed them abundantly. They are to do an original line of work in pictures, which may best be described as putting the Christmas pantomime on the screen. The famous stories dear to childhood will fall to them for interpretation, and that they will win new fame in front of the recording lens is certain. They adorn everything they undertake and their admirers are legion.

Melvin Dalberg, the old reliable attorney for show folks and the man who devised the unbreakable contract for his clients, has taken the case of Adelaide and Hughes in the matter of the Century Theater and "Town Topics" and will seek to get the money they allege is due them. Dalberg has been a tower of strength for Frederic Edward McKay, who, despite his native Scotch canniness, makes no move without consulting his attorney. Dalberg, like Elihu Root, tells clients a great many things that they can do, instead of confining himself to things they cannot do and get away with them. Legal advice and good press work are two essentials nowadays for a solid theatrical success in New York and happy is the artist who has a crack lawyer and a popular and ingenious press agent.

The way Nat C. Goodwin pulled himself up after taking off "A Blaze of Glory" and redeemed himself with a monologue, stories, imitations and recitations goes to prove what a great performer the man is. He delighted the Palace patrons with his humor and his stories speedily became town talk. William A. Brady volunteered to rehearse Goodwin in his monologue but he wasn't needed, for the veteran was not "licked" by the failure of the sketch.

Frank McIntyre has caught on so well with "The Hat Salesman" that he will round out the season in vaudeville.

The Hattons did not fare well with their sketch, "Brimstone and Hell Fire," in which Percy Haswell was featured at the Colonial. It simply wasn't there, and this brilliant couple should try again. Miss Haswell did her best in a role that couldn't be made convincing. There is such a thing as being too utterly "too too." If you know what I mean, and "Brimstone and Hell Fire" is just that.

Joan Sawyer was forced to disappoint at the Colonial this week, as her doctor sternly forbade dancing until next week, when she has his permission to work at the Orpheum. Nevertheless, Joan managed to step right merrily at the wonderful opening ceremonies of Chas. Fischer's, where the wealth and beauty and luxurious bohemianism of New York crowded in unmixed delight. The belle of the night was Miss Bonnie Glass, who, by the same token, was the prettiest girl at the Metropolitan to hear "La Boheme" earlier in the evening.

Mrs. Langtry is very chipper over her vaudeville tour, which opened at the Orpheum on Monday. She has a smart vehicle in "Ashes," which is reported to be a revised version of the last act of Sydney

Grundy's play, "The Degenerates." Mrs. Langtry is in excellent form and looks uncommonly well. Her reception at the Orpheum has been a cordial one. It will come as a surprise to hear that she is supported by a strong company, something which imported stars as a rule do not go in for.

On Wednesday evening a number of headliners and featured artists playing the local Keith houses will motor to Long Beach after the performance for the Thanksgiving Eve celebration at the Nassau, which will last until the dawn of the holiday. There will be straw rides, barn dances and a good old-fashioned time. Manager Barse, of the Nassau, likes show folks and knows the vaudevillians especially well.

This year's Thanksgiving Day show by the Keith Minstrels to the prisoners on Blackwell's Island was the best of the long series. A. Paul Keith and E. F. Albee directed that the show be made a corker and some thirty clever artists took part.

Show business is picking up and is in for a boom. Look for many new sensations in vaudeville and a number of new acts. Newcomers are being encouraged and the two-a-day given a genuine rehabilitation.

Since the Royal Theater returned to its two-a-day policy with big time bills at popular prices, the house has not been large enough to accommodate the Bronxites eager to get it. The Colonial is coming back to capacity business at every performance and is being billed as the head of the Keith circuit.

Amateur theater builders and showmen have been pretty generally wiped out in the hard times that we have been passing through theatrically. It is evident that none but experienced showmen with ample capital and organization can make a go of such a precarious and unsettled calling as selling amusement to the unstable American public. The investors who rushed into amusements beguiled by promoters, who promised amazing profits, have for the most part lost their money and their pretty properties have fallen into the hands of old line showmen for a song. Theater promotion is the easiest bunk of all to work, and real estate men foster it as they get ten per cent. commission instead of the usual five. The psychology of stinging a sucker is this: Show him plans of a beautiful modern theater and tell him the enormous profits that showmen are making. Make the profits very, very big, and tell how Keith rose from nothing and how other purveyors of amusement made millions in a few seasons. Then pull your seating plan on him and point out that at capacity business the house would pay two hundred per cent. on the investment. You are talking pictures or vaudeville with the theater open at least twice a day all the year round. Then say that it is perhaps too much to expect to sell out every performance, so figure on half capacity. The profit will be even then one hundred per cent. Then pull the big clinching argument: "Suppose business were impossibly rotten and we only did one quarter capacity on the average, don't you see that there would still be fifty per cent. in it?" The boob figures further for himself and finds that with a tenth of a house it would work out ten per cent. profit on the year and he falls. He never asks where the show is coming from and he never really knows what the overhead will be.

THE VAUDEVILLE SPOTLIGHT

Grace La Rue plans to do a series of song recitals shortly.

Declining to share headline honors with Mrs. Lily Langtry, Miss La Rue is not at the Orpheum Theater this week. Next week at the Alhambra, Miss La Rue begins her tour of the New York and Brooklyn Keith Theaters.

Lynne Overman and Edna Hubbard, recently members of the Auditorium Stock company of Baltimore, Md., are appearing in vaudeville in Edward S. Ruskey's latest playlet, "The Highest Bidder." The playlet was offered at the Maryland theater in Baltimore last week.

Edgar Allan Woolf and Edward S. Keller gave Ralph T. Ketterling's playlet, "Which One Shall I Marry?" an Eastern premiere in Jersey City on Monday. The cast numbers Sara Shields, Harold Christie, and Frances T. Matthews, and the sketch was staged by Mr. Woolf. Following the try-out, "Which One Shall I Marry?" goes to Baltimore next week.

It is rumored that Foster Ball and Fred West will leave vaudeville for the new Willard Mack play, to be produced by Al Woods.

Frank Whitman, "the dancing violinist," is just now taking his chances with the submarines and the "Zepps." Mr. Whitman sailed with his wife on the Philadelphia on Monday.

Mr. Whitman, who played the rural violinist in "More Sinned Against Than Usual," and who has been doing a single act for some time, has been signed by Albert De Courville for his next venue, to open at Christmas time. Mr. Whitman will have a comedy role and he will introduce his Russian dance. "Only three things worry me," remarked Mr. Whitman before he sailed, "to get over safely, stay there, and get back. Otherwise, I expect a pleasant season."

Bonnie Glass will shortly be seen at the Palace Theater in a dancing novelty. Miss Glass has imported a native Hawaiian orchestra and is arranging a programme, blending the exotic dances of the Islands with the modern steps of the ball-room.

Augusta Glose will appear at the Bushwick next week, with appearances at the Palace and Colonial to follow early in January. Miss Glose, by the way, invites composers to submit works suitable for a pianologue.

Joan Sawyer isn't at the Colonial this week after all, despite the elaborate advance heralding. Miss Sawyer didn't feel able to open her variety season. Hurried efforts were made at the last moment to substitute a headliner. It is said that vaudeville overtures were made to Trixie Friganza, prominent in "Town Topics," closing at the Century. Finally "The Red Heads" were booked into the gap.

Nellie Revell, press agent of the Orpheum circuit, has recovered from her attack of appendicitis. She is due back in New York this week. Here's a telegram John Pollock, head of the Orpheum photo bureau, received last week from Manager H. D. Buckley, of the Columbus Theater in St. Louis: "We are taking good care of Miss Revell and will do everything possible for her comfort. Says she does not care to be operated on in St. Louis, claiming it is not a cut week."

Nat Carr, brother of Alex Carr, has been appearing with considerable success in England in a musical comedy, "Partners," by James Madison. For the coming season he will put on an elaborate production by Mr. Madison.

Clifford Webb returned to vaudeville this week at the Fifth Avenue theater.

After all, Wilbur Mack and Nella Walker are again to appear together this season. It was rumored that Mr. Mack would devote his entire time to producing for vaudeville. Mr. Mack and Miss Walker will have a "full stage" skit, written—music and all—by Mr. Mack.

Frank Stafford, who has been touring the Richards time in Australia, was due to sail for America on Nov. 20. Mr. Stafford has been touring the Antipodes since August.

Constantino Bernardi, the quick change artist who recently played a week at the Colonial, began a tour of the Loew time at the American Music Hall on Monday.

Miss Marguerite and Frank Gill began a "breaking in" tour of the Proctor time on Monday at Proctor's in Albany, with Schenectady, Syracuse and Troy to follow.

Last week Ann Tasker broke in a vocal specialty at the Eighty-first Street Theater.

Percy Haswell and company, presenting Frederic and Fannie Hatton's playlet, "Brimstone and Hellfire," withdrew from the Colonial bill last week after the Wednesday evening performance. All in all, it was a rather bad week for playlets. Nat Goodwin was to have appeared at the Palace in the late Paul Armstrong's "A Blaze of Glory." The playlet departed after the Monday matinee and Goodwin finished the week with a monologue. "A Blaze of Glory" gave a glimpse of a hospital ward and Goodwin, playing a tramp fatally injured in saving a child's life, appeared throughout the piece upon a hospital cot.

The Calts Brothers, acrobats, have returned from England. Booked by Edward S. Keller, they open at the Royal on Dec. 6. Several other acts have been routed by the Keller offices. Kane and Hermann, presenting a song and dance act, opened at the Flatbush last week. Moran and Wisner, late of "Town Topics," are again playing the United time. Patsie De Forest and Allan Kearns have been breaking in an act by Blanche Merrill. Mr. Keller has arranged for them to begin a tour of the New York houses at the Royal on Dec. 27.

Up to last week Violet Dale included in her repertoire of imitations an impersonation of Lillian Shaw. Last week Miss Shaw saw Miss Dale at the Alhambra Theater and objected to the use of the song, which she claims as exclusive material. So Miss Dale eliminated the number.

Plans for Maurice Farkas and Melville Ellis to appear together in a vaudeville specialty have fallen through. Mr. Farkas is suffering from an attack of laryngitis. Mr. Ellis now plans to appear in an act with several women.

Reports that Mr. Ellis would appear with the Dolly Sisters seem inaccurate. The Dolly Sisters will be seen with Jean Schwartz. M. S. Bentham is directing the vaudeville tour of Mr. Ellis.

PAVLOVA DENIES REPORT

Miss Pavlova will not appear in vaudeville. Printed reports to that effect have been published. Managing Director Max Rabinoff, of the Boston Opera company and Pavlova Imperial Ballet Russe, states that these stories are "a great injustice to an artist who is working conscientiously for the success of an enterprise in which she has invested her own money." A statement to THE Mirror was signed by Miss Pavlova and Max Rabinoff reads:

Printed reports having appeared recently in various newspapers to the effect that Miss Anna Pavlova is about to appear in vaudeville are so wholly without foundation, in fact, and so misleading to the general public, that both Miss Pavlova and her managing director, Max Rabinoff, wish officially to repudiate them. Miss Pavlova is now dancing with her company, which is appearing in conjunction with the Boston Grand Opera company at the Boston Opera House, Boston, Mass. The engagement of this organization will continue there until the end of December, when the Boston Grand Opera company, the Pavlova Ballet Russe, and Miss Pavlova will undertake a tour of the United States, which will carry them to the principal cities of all parts of the country, embracing Pacific Coast, extreme Southern, Southwestern and Middle West cities.

GOSSIP

Sophie Tucker is playing a return date in Dayton, O., this week.

Helen Hook returned to vaudeville at the Colonial this week, booked by Edward S. Keller.

Winona Winter, well known in vaudeville, eloped last week with Lloyd Simpson, of the real estate firm of Simpson and Frost, of

Chicago. The marriage, which occurred in Chicago, was the culmination of a three years' friendship.

Marion Weeks gave a song recital on Saturday morning, Nov. 20, at the Flatbush Theater to some 1,500 pupils of the Erasmus Hall High School, which Miss Weeks formerly attended. The recital was given through the courtesy of Mr. Dolan, manager of the Flatbush Theater.

VAUDEVILLE DATES

The current week is under- stood where no date is given. *Dates Ahead must be received by Friday for the next issue.*

ABARBANEL, Lina: Temple, Rochester; Keith's, Wash., 29-Dec. 4.

ADLER, Felix: Keith's, Youngstown; Keith's, Toledo, 29-Dec. 4; Keith's, Dayton, 6-11.

ADONIS and Dog: Keith's, Cinl.; Colonial, Erie, 29-Dec. 4; Keith's, Indianapolis, 6-11.

AHEARN, Charles, Co.: Temple, Detroit; Keith's, Rochester, 29-Dec. 4; Shea's, Buffalo, 6-11.

ALEXANDER Brothers: Orph., Birmingham, Dec. 6-8; Orph., Nashville, 9-11.

ALLEN, Minnie: Keith's, Wash., Dec. 6-11.

AMERICAN Dancers, Six: Palace, Fort Wayne; Maj., Chgo., 28-Dec. 4; Columbia, Grand Rapids, 6-11.

AMETA: Columbia, Grand Rapids; Keith's, Toledo, 29-Dec. 4; Hipp., Cleveland, 6-11.

ANKER Trio: Lyric, Richmond, 22-24; Colonial, Norfolk, 29-Dec. 1; Victoria, Charleston, 29-Dec. 1.

ANNAPOLIS Boys, Five: Orph., Frisco.

ARDATH, Fred J., Co.: Hipp., Cleveland, 29-Dec. 4.

ARMY and Navy Game: Palace, Chgo., 28-Dec. 4.

ARNOLD and U. T. Brothers: Orph., B'klyn; Alhambra, N.Y.C., 29-Dec. 4; Keith's, Boston, 6-11.

ASTAIR, Fred and Adele: Maryland, Balto., Dec. 6-11.

AUBREY and Rich: Maryland, Balto., 29-Dec. 4; Keith's, Youngstown, 6-11.

"AURORA of Light": Orph., Denver; Orph., Lincoln, 29-Dec. 1; Orph., Colorado Springs, 2-4.

AVON Comedy Four: Prospect, B'klyn; Keith's, Wash., Dec. 6-11.

AZEMAS, The: Orph., Nashville, 29-Dec. 1; Orph., Birmingham, 2-4; Orph., Knoxville, 6-8; Orph., Chattanooga, 9-11.

BACHELOR Dinner: Columbia, Grand Rapids, 29-Dec. 4.

BAUGESSEN: Alhambra, N.Y.C.

BAKER, Belle: Temple, Detroit; Temple, Rochester, 29-Dec. 4; Keith's, Indianapolis, 6-11.

BALKANS, The: Garrick, Wilmington, Dec. 6-11.

BALL and West: Orph., St. Paul; Columbia, St. Louis, 28-Dec. 4.

BALL, Ernest R.: Orph., B'klyn.

BALL, Ray Elmore: Temple, Detroit; Temple, Rochester, 29-Dec. 4; Keith's, Dayton, 6-11.

BALLET Divertissement: Orph., Portland, Ore.

BALZER Sisters: Keith's, Indianapolis; Keith's, Dayton, 29-Dec. 4; Columbia, Grand Rapids, 6-11.

BANKOFF and Brooks: Keith's, Boston, 29-Dec. 4.

BANKOFF and Gille: Dominion, Ottawa, Can.; Colonial, N.Y.C., 29-Dec. 4; Orph., B'klyn, 6-11.

BANK'S Half Million Co.: Orph., Oden, U.; Orph., Salt Lake City, 28-Dec. 4.

BARNES and Crawford: Grand, Pittsburgh; Temple, Detroit, 29-Dec. 4; Temple, Rochester, 6-11.

BARNES, Stuart: Orph., Seattle; Orph., Portland, Ore., 28-Dec. 4.

BARRY, Mr. and Mrs. Jimmie: Keith's, Wash.; Grand, Pittsburgh, 29-Dec. 4; Keith's, Cinl., 6-11.

BAYLE and Patsy: Orph., Birmingham, 22-24; Orph., Nashville, 25-27.

BAYES, Nora: Alhambra, N.Y.C.; Prospect, B'klyn, 29-Dec. 4; Temple, Rochester, 6-11.

BEAUMONT and Arnold: Orph., Denver; Orph., Lincoln, 29-Dec. 1; Orph., Colorado Springs, 2-4.

BEEMAN and Anderson: Prospect, B'klyn; Keith's, Prov., 29-Dec. 4; Keith's, Boston, 6-11.

BEERS, Leo: Keith's, Prov., Colonial, Erie, 29-Dec. 4; Temple, Detroit, 6-11.

BELL RINGERS: Orph., St. Paul, 28-Dec. 4.

BELMONT, Five: Maryland, Balto.

BERESFORD, Harry, Co.: Orph., Los Angeles; Orph., Oden, U., 28-Dec. 4.

BERGEN, Alfred: Shea's, Toronto; Keith's, Toledo, 29-Dec. 4; Keith's, Columbus, 6-11.

BERGERE, Valerie, Co.: Keith's, Toledo; Keith's, Columbus, 29-Dec. 4; Keith's, Dayton, 6-11.

BERNARD and Phillips: Orph., Winnipeg; Maj., Milwaukee, 28-Dec. 4.

BERNARD and Scarth: Orph., Chattanooga, 29-Dec. 1; Orph., Knoxville, 2-4; Forsythe, Atlanta, 6-11.

BERRA, Mabel: Shea's, Buffalo, Dec. 6-11.

BERRY, Alice, Co.: Empress, Sacramento.

BEHTSCH, Keith's, Columbus; Palace, Fort Wayne, 29-Dec. 4; Keith's, Youngstown, 6-11.

BETWEEN Trains: Lyric, Birmingham, 22-24; Orph., Nashville, 25-27.

BEYER, Ben, Co.: Orph., Frisco; Orph., Oakland, 28-Dec. 4.

BIG City Four: Keith's, Louisville; Keith's, Indianapolis, 28-Dec. 1; Palace, Fort Wayne, 6-11.

BISON City Four: Orph., Oakland; Orph., Sacramento, 29-Dec. 1; Orph., Fresno, 2-4.

BLANC, Julia, Co.: Prospect, B'klyn.

BLANCHE, Belle: Forsythe, Atlanta, 29-Dec. 4.

BORSINI Troupe: Shea's, Buffalo, 29-Dec. 4; Shea's, Toronto, 6-11.

BOWERS, Fred V., Co.: Shea's, Toronto; Orph., Montreal, 29-Dec. 4; Dominion, Ottawa, 6-11.

BOYAL and Brasil: Palace, N.Y.C.

BOYLE and Patsy: Orph., Nashville, 22-24; Lyric, Birmingham, 25-27; Victoria, Charleston, 29-Dec. 1.

BRACKS, Seven: Maryland, Balto., 29-Dec. 4.

BRADLEY and Norris: Orph., Nashville, 22-24; Lyric, Birmingham, 25-27; Forsythe, Atlanta, 29-Dec. 4.

"BRIDE Shop": Keith's, Prov., Keith's, Boston, 6-11.

BRIGHTONS: Temple, Detroit; Temple, Rochester, 29-Dec. 4.

BRINKMAN and Tatum: Victoria, Charleston, 22-24; Colonial, Norfolk, 29-Dec. 1; Lyric, Richmond, 2-4.

BROCKBANK, Harrison, Co.: Colonial, Erie, 29-Dec. 4.

BRONTE and Adwell: Shea's, Buffalo; Shea's, Toronto, 29-Dec. 4.

BROOKS, Alan, Co.: Shea's, Toronto; Keith's, Youngstown, Dec. 6-11.

BROOKS and Bowen: Orph., Salt Lake City; Orph., Denver, 28-Dec. 4.

BROSKE, Octavia: Colonial, N.Y.C.

BROWER, Walter: Keith's, Wash.; Shea's, Buffalo, Dec. 6-11.

BROWN and McCormack: Orph., Omaha; Orph., Kansas City, 28-Dec. 4.

BROWN and Taylor: Lyric, Richmond, 29-Dec. 1; Colonial, Norfolk, 2-4.

BROWNING, Beadie: Orph., Lincoln, 22-24; Orph., Colorado Springs, 25-27.

BURKE, Dan, and Girls: Orph., Chattanooga, 22-24; Orph., Knoxville, 25-27; Orph., Nashville, 28-Dec. 1; Orph., Birmingham, 2-4; Victoria, Charleston, 9-11.

BURKHARDT: Keith's, Louisville, 29-Dec. 4; Columbia, Grand Rapids, 6-11.

BUTLEY and Butler: Hipp., Cleveland, 29-Dec. 4; Grand, Pittsburgh, 6-11.

BURNHAM and Irwin: Keith's, Phila.; Maryland, Balto., 29-Dec. 4; Grand, Pittsburgh, 6-11.

BURNS and Lynn: Keith's, Indianapolis, Dec. 6-11.

CAHILL, Marie: Palace, Chgo., 28-Dec. 4.

CALVE, Emma: Palace, N.Y.C.

CAMPBELL, Craig: Keith's, Dayton; Hipp., Cleveland, 29-Dec. 4.

CAMPBELL, Misses: Maj., Milwaukee; Palace, Chgo., 28-Dec. 4.

CANSINOS, The: Orph., Frisco, 28-Dec. 4.

CANTOR and Lee: Keith's, Toledo; Keith's, Columbus, 29-Dec. 4.

CANTWELL and Walker: Orph., Montreal, 29-Dec. 4; Dominion, Ottawa, 6-11.

CARLISLE and Romer: Orph., Winnipeg.

CARR, Alexander, Co.: Keith's, Columbus; Shea's, Toronto, 29-Dec. 4; Keith's, Prov., 6-11.

CARR, Edith, Co.: Columbia, Grand Rapids, 29-Dec. 4; Palace, Fort Wayne, 6-11.

CARTER, Mrs. Leslie: Orph., Minneapolis; Orph., Winnipeg, 28-Dec. 4.

CARTMELL and Harris: Keith's, Youngstown, 29-Dec. 4; Keith's, Cinl., 6-11.

CARTUS, Emma: Keith's, Boston; Alhambra, N.Y.C., 29-Dec. 4; Prospect, B'klyn, 6-11.

CASTILLANS: Prospect, B'klyn.

CAUPOULCAN, Chief: Orph., Montreal; Dominion, Ottawa, 29-Dec. 4; Keith's, Toledo, 6-11.

CHAILLON, Jean: Keith's, Dayton, 29-Dec. 4.

CHARLES, Prince: Keith's, Prov.

CHIP and Marble: Bushwick, B'klyn; Keith's, Wash., 29-Dec. 4; Maryland, Balto., 6-11.

CHYO: Orph., Lincoln, 22-24; Orph., Colorado Springs, 25-27.

CLAUDUS and Scarlet: Orph., Frisco, 28-Dec. 4.

CLAYTON, Beanie: Orph., New Orleans.

CLEVELAND, C. and M.: Royal, N.Y.C., Dec. 6-11.

CLIFF, Genevieve, Co.: Orph., Frisco; Orph., Oakland, 28-Dec. 4.

CLIFFORD, Kathleen: Royal, N.Y.C.; Bushwick, B'klyn, Dec. 6-11.

CLIFTON and Fowler: Royal, N.Y.C.

CLIFTON, Herbert: Keith's, Wash., 29-Dec. 4.

CLINTONS, Novelty: Orph., Los Angeles, 28-Dec. 4.

CLIPWING, Seal: Bushwick, B'klyn; Prospect, B'klyn, 29-Dec. 4; Colonial, N.Y.C., 6-11.

COLE and Denahy: Orph., Montreal, 29-Dec. 4; Dominion, Ottawa, 6-11.

COLLINS, Milt: Maryland, Balto.; Prospect, B'klyn, 29-Dec. 4; Keith's, Prov., 6-11.

COMFORT and King: Orph., St. Paul; Orph., Winnipeg, 28-Dec. 4.

CONLIN, Steele and Parks: Keith's, Prov., 29-Dec. 4.

CONNELLY, Mr. and Mrs.: Orph., Salt Lake City.

CONRAD and Conrad: Orph., Frisco, 28-Dec. 4.

COOK, Joe: Palace, Chgo.; Columbia, St. Louis, 28-Dec. 4.

COOPER, Harry: Colonial, Erie.

CORRETT, Shepard and Doreen: Keith's, Boston.

CORCORAN and Dingle: Temple, Detroit; Temple, Rochester, 29-Dec. 4; Colonial, Erie, Dec. 6-11.

CORADINIS Animals: Keith's, Boston; Keith's, Phila., 29-Dec. 4; Colonial, N.Y.C., 6-11.

COURTNEY Sisters: Maryland, Balto.; Keith's, Wash., 29-Dec. 4.

CRANBERRIES: Alhambra, N.Y.C.; Keith's, Wash., 29-Dec. 4; Grand, Pittsburgh, 6-11.

CRAWFORD and Frederick: Maryland, Balto., Dec. 6-11.

CRESSY and Durne: Keith's, Dayton; Palace, Fort Wayne, 28-Dec. 4; Columbia, Grand Rapids, 6-11.

"CRISPS, The": Orph., Seattle; Orph., Portland, Ore., 28-Dec. 4.

CROSSMAN'S Banjo Friends: Keith's, Boston, 29-Dec. 4.

CUTLER, Albert: Orph., Montreal, 29-Dec. 4; Dominion, Ottawa, 6-11.

CUTTY, John: Orph., B'klyn, 29-Dec. 4; Alhambra, N.Y.C., 6-11.

DAILEY, Robert L., Co.: Orph., Oakland; Orph., Sacramento, 29-Dec. 1; Orph., Fresno, 2-4.

DALE, Violet: Keith's, Prov., 29-Dec. 4.

DAMEREL, George, Co.: Orph., Birmingham; Forsythe, Atlanta, 29-Dec. 4.

DAMOND, Eugene: Orph., Denver; Orph., Lincoln, 29-Dec. 1; Orph., Colorado Springs, 2-4.

DANIELS and Conrad: Palace, N.Y.C.

DANUBES, Four: Bushwick, B'klyn; Orph., B'klyn, 29-Dec. 4.

DAVIES, Reine: Orph., Oakland; Orph., Sacramento, 29-Dec. 1; Orph., Fresno, 2-4.

DAVIS, Family: Keith's, Youngstown, 29-Dec. 4.

DEALEY and Kramer: Lyric, Richmond, 22-24; Colonial, Norfolk, 25-27.

DE FORREST and Kearns: Royal, N.Y.C., Dec. 6-11.

DE KOS Troupe: Shea's, Toronto.

DE LEON and Davis: Colonial, N.Y.C., 29-Dec. 4.

DELMORE and Lee: Keith's, Boston; Royal, N.Y.C., 28-Dec. 1; Keith's, Phila., 6-11.

DELTON, Marcena and Delton: Maryland, Balto.; Royal, N.Y.C., 29-Dec. 4; Shea's, Buffalo, 6-11.

DE SERRES, Henrietta, Co.: Keith's, Toledo; Keith's, Columbus, 29-Dec. 4; Shea's, Buffalo, 6-11.

DEVINE and Williams: Orph., Denver; Orph., Lincoln, 29-Dec. 1; Orph., Colorado Springs, 2-4.

DE VOIE and Livingston: Orph., Oakland, 28-Dec. 4.

DIAMOND and Brennan: Orph., Oakland, 28-Dec. 4.

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DIAMOND and Grant: Keith's, Dayton, Dec. 6-11.

DINEHART, Allan, Co., Orph., Memphis, 28-Dec. 4.

DOCKSTADER, Lew: Mary-land, Balto., Dec. 6-11.

DOLAN and Lenhar: Maj., Milwaukee, 28-Dec. 4.

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ton, 20-Dec. 1; Orph., Lynchburg, 6-8; Orph., Bluefield, 9-11.

EVANS, Charles, Co., Orph., St. Paul, Orph., Winnipeg, 28-Dec. 4.

EVERETT'S Monkeys: Colonial, N.Y.C., Orph., B'klyn, 29-Dec. 4; Alhambra, N.Y.C., 29-Dec. 4.

FABRIZIO: Keith's, Wash., 29-Dec. 4.

FAIRWEATHER, Una: Palace, Chgo., 29-Dec. 4.

FABERER Girls: Keith's, Youngstown, 29-Dec. 4; Keith's, Toledo, 29-Dec. 4.

FARRELL, Marguerite: Dominion, Ottawa, Can., 29-Dec. 4.

FASHION Show: Keith's, Wash., Maryland, Balto., 29-Dec. 4; Grand, Pittsburgh, 6-11.

FASHION Show (Western Co.): Orph., Memphis, Orph., New Orleans, 28-Dec. 4.

FAYE, Elsie, Co., Orph., Ogden, U., Orph., Salt Lake City, 28-Dec. 4.

FELANO and Elliott: Keith's, Indianapolis, 29-Dec. 4.

FELIX and Harry Girls: Maj., Milwaukee, 28-Dec. 4.

FEIN, Harry, Co., Orph., Winnipeg, Orph., Seattle, 6-11.

FERRY: Keith's, Dayton, 29-Dec. 4.

FISHER, Grace, Co., Shen's, Youngstown, 29-Dec. 4.

FISHER, Mr. and Mrs. Perkins: Pantages, Salt Lake City, 29-Dec. 4.

FITZGERIBON, Bert: Keith's, Dayton, Palace, Fort Wayne, 29-Dec. 4; Keith's, Youngstown, 6-11.

FITZGERIBON, Marie: Colonial, N.Y.C., Alhambra, N.Y.C., 29-Dec. 4.

FLAVILLA, Orph., Seattle, Orph., Portland, Ore., 28-Dec. 4.

FLEMINGS, The: Orph., Los Angeles, Orph., Ogden, U., 28-Dec. 4.

FOGARTY, Frank: Temple, Detroit, 29-Dec. 4.

FOLEY and O'Neil: Prospect, B'klyn, Dec. 6-11.

FORD and Ramsey: Orph., Nashville, 22-24; Orph., Knoxville, 29-Dec. 1; Orph., Chattanooga, 2-4; Orph., Roanoke, 6-8; Orph., Lynchburg, 9-11.

FORD, Bertie: Palace, Fort Wayne, Keith's, Youngstown, 29-Dec. 4; Keith's, Columbus, 6-11.

FOREST Fire: Prospect, B'klyn, Dec. 6-11.

FRANK, Eddie, and Family: Orph., Erie, 28-Dec. 4.

FRANCIS, Adeline: Grand, Pittsburgh, Dec. 6-11.

FRANCIS, Mae, Co., Orph., Minneapolis, Orph., St. Paul, 28-Dec. 4.

FRANCOIS, Margot, and Partner: Orph., Los Angeles, Orph., Ogden, U., 28-Dec. 4.

FREEMAN and Dunham: Orph., Seattle, 28-Dec. 4.

FRENCH Girls, Those: Victoria, Charleston, 22-24; Lyric, Richmond, 29-Dec. 1; Colonial, Norfolk, 2-4.

FROST: Colonial, Erie, 29-Dec. 4.

GALLAGHER and Martin: Colonial, Erie, Shen's, Toronto, 29-Dec. 4; Shen's, Toronto, 6-11.

GALLETT'S Monkeys: Orph., Ogden, U., Orph., Salt Lake City, 28-Dec. 4.

GARDNER Trio: Orph., Los Angeles, Orph., Ogden, U., 28-Dec. 4.

GARONETTI Brothers: Orph., Ogden, U., Orph., Salt Lake City, 28-Dec. 4.

GATSMITHS: Maj., Milwaukee, Orph., St. Paul, 28-Dec. 4.

GAUTIER'S Toy Shop: Keith's, Indianapolis, Keith's, Louisville, 29-Dec. 4; Keith's, Nashville, 29-Dec. 4.

GILBERT and Sullivan Review: Orph., Memphis, Orph., New Orleans, 28-Dec. 4.

GILFOIL, Harry: Keith's, Boston, Alhambra, N.Y.C., 29-Dec. 4; Prospect, B'klyn, 6-11.

GILLETTE, Lucy, Co.: Palace, Fort Wayne, Dec. 6-11.

GILLINGWATER, Claude, Co.: Orph., Frisco, 28-Dec. 4.

GIRARD, Harry, Co.: Orph., B'klyn, Dec. 6-11.

Orph., Seattle, 28-Dec. 4.

FRENCH Girls, Those: Victoria, Charleston, 22-24; Lyric, Richmond, 29-Dec. 1; Colonial, Norfolk, 2-4.

FROST: Colonial, Erie, 29-Dec. 4.

GALLAGHER and Martin: Colonial, Erie, Shen's, Toronto, 29-Dec. 4; Shen's, Toronto, 6-11.

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GILFOIL, Harry: Keith's, Boston, Alhambra, N.Y.C., 29-Dec. 4; Prospect, B'klyn, 6-11.

GILLETTE, Lucy, Co.: Palace, Fort Wayne, Dec. 6-11.

GILLINGWATER, Claude, Co.: Orph., Frisco, 28-Dec. 4.

GIRARD, Harry, Co.: Orph., B'klyn, Dec. 6-11.

GIRL in the Moon: Orph., Nashville, Orph., Chattanooga, 29-Dec. 4; Orph., Knoxville, 29-Dec. 4.

GLADIATORS: Prospect, B'klyn, 6-11.

GLASSER, Lulu: Keith's, Columbus, Keith's, Cinl., 29-Dec. 4.

GLIDERS, The: Orph., Denver, Orph., Lincoln, 29-Dec. 1; Orph., Colorado Springs, 2-4.

GLOUSE, Augusta: Keith's, Youngstown, Bushwick, B'klyn, 29-Dec. 4; Keith's, Prov., 6-11.

GOLDSMITH and Hoppe: Colonial, Norfolk, 22-24; Lyric, Richmond, 25-27.

GORDON, Eleanor, Co.: Fort Wayne, Atlanta, 6-11.

GORDON Highlanders: Four: Orph., Nashville, 22-24; Lyric, Birmingham, 25-27; Orph., Knoxville, 29-Dec. 1; Orph., Chattanooga, 2-4; Forsythe, 6-11.

GORTON, Robbie: Orph., B'klyn, Dec. 6-11.

GRANVILLE, Bernard: Keith's, Phila., Maryland, Balto., 29-Dec. 4.

GRAPEWIN, Charles: Keith's, Louisville, Keith's, Indianapolis, 29-Dec. 4; Keith's, Toledo, 6-11.

GRAZERS: Orph., Omaha: Palace, Chgo., 28-Dec. 4.

GRUBER'S Animals: Alhambra, N.Y.C.: Keith's, Dayton, 29-Dec. 4; Keith's, Toledo, 6-11.

GRUETT and Gruett: Orph., Roanoke, 29-Dec. 1; Orph., Charlotte, 2-4; Orph., Chattanooga, 6-8; Orph., Knoxville, 9-11.

GYGI, Ott: Alhambra, N.Y.C.: Orph., Montreal, Dec. 6-11.

HALL, Laura Nelson: Orph., Portland, Ore., 29-Dec. 4.

HALL, Roy, Fuller: Keith's, Prov., Keith's, Phila., Dec. 6-11.

HALPERIN, Nan: Maj., Milwaukee, Palace, Chgo., 28-Dec. 4.

HANKE, Hans: Orph., Sacramento, 22-24; Orph., Fresno, 25-27; Orph., Ogden, U., 28-Dec. 4.

HARMONY Trio: Orph., Kansas City: Orph., Omaha, 28-Dec. 4.

HARRA, Roy, Troupe: Keith's, Indianapolis, Keith's, Youngstown, Dec. 6-11.

HARRIS and Manion: Orph., Birmingham, Dec. 6-8; Orph., Nashville, 9-11.

HAWKINS, Lew: Orph., Portland, Ore., 29-Dec. 4.

HAWTHORNE and Ingalls: Keith's, Wash., 29-Dec. 4.

HAYWARD, Harry: Orph., New Orleans, 29-Dec. 4.

HEATH and Perry: Alhambra, N.Y.C.: Bushwick, B'klyn, 29-Dec. 4.

HEATHER, Josie, Co.: Grand, Pittsburgh, Orph., Montreal, 29-Dec. 4.

HELDER, Ruby: Orph., St. Paul, Orph., Minneapolis, 28-Dec. 4.

HELENE and Emilion: Alhambra, N.Y.C.: Keith's, Wash., Dec. 6-11.

HENNING, J. and W.: Royal, N.Y.C.

HERBERT, Hugh: Palace, Fort Wayne, Keith's, Dayton, 29-Dec. 4.

HERFORD, Beatrice: Palace, N.Y.C.: Orph., B'klyn, Dec. 6-11.

HERMAN, Adelaide: Prospect, B'klyn, 29-Dec. 4; Colonial, N.Y.C., 6-11.

HODGKINS, Gene, Co.: Orph., Kansas City, 28-Dec. 4.

HOEY and Lee: Orph., B'klyn, 29-Dec. 4.

HOFFMANN, Gertrude, in "Summertime": Hipp., Cleveland, 28-Dec. 4.

HOLLAND Romance: A: Keith's, Phila., Keith's, Wash., 29-Dec. 4; Bushwick, B'klyn, 6-11.

HOLMAN, Harry, Co.: Keith's, Indianapolis, Keith's, Louisville, 29-Dec. 4.

HOOPER and Cook: Orph., Salt Lake City: Orph., Denver, 28-Dec. 4.

HOPKINS, Ethel: Keith's, Cinl., Keith's, Youngstown, 29-Dec. 4; Keith's, Columbus, 6-11.

HORLICK Troupe: Keith's, Phila., Alhambra, N.Y.C., 29-Dec. 4; Bushwick, B'klyn, 6-11.

HOUNI, Orph., Oakland, Orph., Los Angeles, 29-Dec. 4.

HOWARD, Charles, Co.: Orph., Omaha, Orph., Minneapolis, 28-Dec. 4.

HOWARD, Great: Palace, Fort Wayne, 29-Dec. 4; Columbia, Grand Rapids, 6-11.

HOWARD, Kibbe and Herbert: Prospect, B'klyn, Dec. 6-11.

HOWARD'S Ponies: Keith's, Youngstown: Lyric, Richmond, Dec. 6-8; Colonial, 9-11.

HOWELL, George, Co.: Temple, Detroit: Temple, Rochester, 29-Dec. 4; Orph., Montreal, 6-11.

HUNTING, L. and M.: Shen's, Buffalo, Shen's, Toronto, 29-Dec. 4; Temple, Detroit, 6-11.

HUSARS, Nine White: Temple, Rochester, 29-Dec. 4.

HUSSEY and Boyle: Hipp., Cleveland: Keith's, Phila., 29-Dec. 4; Alhambra, N.Y.C., 6-11.

HYAL, Orph., Nashville, 22-24; Orph., Chattanooga, 29-Dec. 4; Orph., Roanoke, 6-11.

IMHOFF, Conn and Corone: Toledo: Keith's, Columbus, 29-Dec. 4; Keith's, Youngstown, 6-11.

INTERNATIONAL Girls: Maj., Milwaukee, 28-Dec. 4.

JOEEN Sisters: Orph., Montreal, 29-Dec. 4; Keith's, Phila., 6-11.

JACK and Foris: Maryland, Balto., 29-Dec. 4.

JACKSON, Leo and Mae: Orph., Winnipeg, 29-Dec. 4.

JANVLES, Foris: Colonial, Norfolk, 22-24; Lyric, Richmond, 25-27; Maryland, Balto., Dec. 6-11.

JARDON, Dorothy: Keith's, Phila., Keith's, Boston, Dec. 6-11.

JEWEL'S Manikins: Dominion, Ottawa, Can., 29-Dec. 4.

JUDGE and Gale: Alhambra, N.Y.C., 29-Dec. 4.

KALYAMA: Orph., Kansas City, 29-Dec. 4.

KANE and Herman: Keith's, Phila., 6-11.

KARTELLI: Keith's, Phila., Maryland, Balto., 29-Dec. 4; Temple, Detroit, 6-11.

KAUFMAN Bros.: Prospect, B'klyn, 29-Dec. 4.

KEATONS, Three: Palace, Chgo., 22-27.

KEIT and De Mont: Shen's, Buffalo, Shen's, Toronto, 29-Dec. 4; Keith's, Boston, 6-11.

KELLY, Walter, Co.: Orph., Ogden, U.: Orph., Salt Lake City, 28-Dec. 4.

KELSO, Mr. and Mrs.: Orph., Salt Lake City: Orph., Denver, 28-Dec. 4.

KERNS, Two: Orph., Knoxville, 22-24; Orph., Chattanooga, 25-27.

KERR and Weston: Maj., Chgo., 29-Dec. 4.

KERVILLE Family: Orph., B'klyn, Keith's, Boston, 29-Dec. 4; Keith's, Prov., 6-11.

KING, Marie, Co.: Orph., Oakland, Orph., Sacramento, 29-Dec. 1; Orph., Fresno, 2-4.

KINGSBURY, Lillian, Co.: Keith's, Wash., Bushwick, B'klyn, Dec. 6-11.

KIRK and Fogarty: Orph., Los Angeles, 22-Dec. 4.

KIRKSMITH Sisters: Dominion, Ottawa, Can.: Temple, Detroit, 29-Dec. 4; Temple, Rochester, 6-11.

KOKIN, Mignonette: Orph., Ogden, U.: Orph., Salt Lake City, 28-Dec. 4.

KOLB and Harland: Keith's, Dayton, Keith's, Wash., Dec. 6-11.

KRAMER and Morton: Dominion, Ottawa, Can.: Keith's, Prov., 29-Dec. 4; Colonial, N.Y.C., 6-11.

LAI, Alice's Pets: Forsythe, Atlanta, Dec. 6-11.

LACKAY

NAVIN and Navin: Orph., Lynchburg, 22-24; Orph., Bluefield, 25-27.

NAZARIO, Nat. Troupe: Orph., Nashville, 20-Dec. 6; Orph., Birmingham, 2-4; Victoria, Charleston, 6-8.

NESBIT, Evelyn: Orph., Omaha, 28-Dec. 4.

NEW Producer: Alhambra, N. Y.C., 28-Dec. 4.

NICHOLS, Nellie V.: Orph., Los Angeles, Orph., Oaden, U., 28-Dec. 4.

NOLAN and St. Clair: Orph., Roanoke, Dec. 2-4; Colonial, Norfolk, 6-8; Lyric, Richmond, 9-11.

NONETTE: Orph., Portland Ore.

NORDSTROM, Marie: Dominion, Ottawa, Orph., Montreal, 29-Dec. 1.

NORTH, Frank, Co.: Keith's, Phila., Alhambra, N.Y.C., 28-Dec. 4.

NUGENT, J. C., Co.: Orph., Minneapolis, 28-Dec. 4.

OAKLAND, William, Co.: Temple, Detroit; Temple, Rochester, 28-Dec. 4.

OLCOTT, Charles: Palace, Fort Wayne; Keith's, Columbus, 29-Dec. 4; Colonial, Erie, 6-11.

OLGA: Orph., Frisco: Orph., Oakland, 28-Dec. 4.

O'MALLEY, John: Temple, Rochester; Temple, Hamilton, Can., 29-Dec. 1; Orph., Montreal, 6-11.

ORANGE Packers: Temple, Detroit; Temple, Rochester, 29-Dec. 4; Keith's, Dayton, 6-11.

OXFORD Trio: Lyric, Birmingham, 22-24; Orph., Nashville, 25-27; Forsythe, Atlanta, 29-Dec. 4.

PAGE, Hack and Mack: Orph., Seattle, Orph., Portland, Ore., 28-Dec. 4.

PAJIYAMA: Orph., Omaha, 28-Dec. 4.

PALFREY, Hall and Brown: Lyric, Richmond, 22-24; Colonial, Norfolk, 25-27.

PALMER, Gaston: Hipp., Cleveland; Temple, Detroit, 29-Dec. 4; Temple, Rochester, 6-11.

PANDUR, Bobby, Co.: Keith's, Youngstown; Columbia, Grand Rapids, 29-Dec. 4.

PARILO and Frabito: Orph., Memphis, Orph., New Orleans, 28-Dec. 4.

PARRY, Charlotte, Co.: Palace, Ft. Wayne, Dec. 6-11.

PASSION Play of Washington Square: Palace, N.Y.C.

PATRICK, A. and J. Meyer: Keith's, Louisville.

PAUL, La Van and Dobbs: Grand, Pittsburgh; Keith's, Phila., 29-Dec. 4.

PAYNE and Niemeyer: Orph., Kansas City; Orph., Omaha, 28-Dec. 4.

PERONES: Forsythe, Atlanta, 29-Dec. 4; Orph., Charlotte, 6-8.

PERRY and Heath: Alhambra, N.Y.C.; Orph., B'klyn, Dec. 6-11.

PHILLIPS, Mr. and Mrs. N.: Columbia, St. Louis; Orph., Memphis, 28-Dec. 4.

PIERLO and Schofield: Orph., Montreal; Dominion, Ottawa, 26-Dec. 1; Keith's, Toledo, 6-11.

PIPEFAX and Panlo: Orph., Kansas City; Orph., Omaha, 28-Dec. 4.

POLI, Lillian: Temple, Detroit, 29-Dec. 4.

POLZIN Bros.: Keith's, Prov., Dec. 6-11.

PREVOSE and Brown: Lyric, Richmond, 29-Dec. 1; Colonial, Norfolk, 2-4; Maryland, Balto., 6-11.

PRIMROSE Four: Orph., Los Angeles, 22-Dec. 4.

PRIMROSE Minstrels: Elgin, Ill., 22-24; Orph., Joliet, 25-27; Maj., Bloomington, Ill., 29-Dec. 1; Empress, Decatur, 2-4; Gaiety, Galesburg, 5-7.

P. R. E. T. T. E.: William Co.: Keith's, Phila.; Bushwick, B'klyn, Dec. 6-11.

QUIGLEY and Fitzgerald: Prospect, B'klyn, 29-Dec. 4; Keith's Indianapolis, 6-11.

QUIROGA: Hipp., Cleveland; Keith's, Cinl., 29-Dec. 4.

RAMSDALL, Duo: Keith's Boston.

RANDEGGER, G. Aida: Keith's, Toledo.

RAYMOND and Caverly: Bushwick, B'klyn; Royal, N.Y.C., 29-Dec. 4; Keith's, Boston, 6-11.

RAY and Hillard: Keith's, Columbus, 29-Dec. 4.

RAYNO'S, Al, Dogs: Keith's Wash.

RED HEADS: Colonial, N.Y.C.

REDFORD'S Whirling Sensation: Royal, N.Y.C.

REED, Brothers: Keith's, Youngstown; Keith's, Cinl., Dec. 6-11.

REYNOLDS and Donegan: Orph., St. Paul; Orph., Winnipeg, 28-Dec. 4.

REX'S Comedy Circus: Orph., Minneapolis, 28-Dec. 4.

RICE, Andy: Keith's, Columbus; Keith's, Cinl., 29-Dec. 4.

RICHARDS and Kyle: Dominion, Ottawa, Can., Maj., Chgo., 28-Dec. 4.

RIGOLETTO Brothers: Keith's, Pittsburgh, Dec. 6-11.

RING, BLANCHE: Orph., Lincoln, 22-24; Orph., Colorado Springs, 25-27; Orph., Kansas City, 28-Dec. 4.

RIVES, Shirl and Harrison: Columbia, St. Louis; Orph., Memphis, 28-Dec. 4.

ROBERTS, Fred: Victoria, Charleston, S. C., 22-24; Orph., Lynchburg, 29-Dec. 1; Orph., Bluefield, 2-4.

ROBERTS, Florence: Colonial, N.Y.C.; Keith's, Wash., 29-Dec. 4; Keith's, Phila., 6-11.

ROBERTS, Little Lord: Columbia, Grand Rapids.

ROCHEZ'S Monkey Circus: Orph., Lincoln, 22-24; Orph., Colorado Springs, 25-27; Orph., Kansas City, 28-Dec. 4.

ROE, Max, Co.: Royal, N. Y.C.

ROONEY and Bent: Orph., Ogden, 1; Orph., Salt Lake City, 28-Dec. 4.

ROSE, Julian: Orph., Montreal.

ROSHANARA: Orph., Seattle, 28-Dec. 4.

ROSINE, Carl, Co.: Maryland, Balto.

ROSS, Eddie: Keith's, Indianapolis, 29-Dec. 4; Keith's, Louisville, 6-11.

ROVER, Al, and Sisters: Keith's, Prov., 29-Dec. 4.

ROYE, Ruth: Palace, N.Y.C.; Royal, N.Y.C., 29-Dec. 4.

RUDOLPH, Henry: Orph., B'klyn; Alhambra, N.Y.C., 29-Dec. 4; Keith's, Boston, 6-11.

RUSSELL, Lillian: Maj., Chgo., Columbia, St. Louis, 28-Dec. 4.

RYAN and Lee: Orph., Winnipeg.

RYAN and Tierney: Forsythe, Atlanta, 22-27; Orph., Birmingham, 29-Dec. 1; Orph., Nashville, 2-4.

SALES, Chick: Orph., Minneapolis, 28-Dec. 4.

SAM Long Tack: Orph., Salt Lake City; Orph., Denver, 28-Dec. 4.

SAMUELS, Ray: Temple, Detroit, Dec. 6-11.

SANSON and Deidiah: Keith's, Toledo; Keith's, Columbus, 29-Dec. 4; Palace, Ft. Wayne, 6-11.

SANTLEY and Norton: Palace, Chgo., 28-Dec. 4.

SAVOY and Brennan: Keith's, Louisville, 29-Dec. 4; Keith's, Cinl., 6-11.

SCHIEFF, Fritz: Keith's, Boston, 29-Dec. 4.

SCHIOVONI Troupe: Orph., Frisco, 29-Dec. 4.

SCHMETTANS: Temple, Rochester; Keith's, Dayton, 29-Dec. 4.

SCOTCH Lads and Lassies: Keith's, Cinl.; Keith's Indianapolis, 29-Dec. 4.

SCOTT and Keane: Orph., B'klyn; Alhambra, N.Y.C., 29-Dec. 4; Orph., B'klyn, 6-11.

SEN, Mel Lady: Grand, Pittsburgh, 29-Dec. 4.

SHANNON and Annis: Colonial, Norfolk, 29-Dec. 1; Lyric, Richmond, 2-4.

SHARP and Turek: Keith's, Phila.

SHARROCKS, The: Keith's, Boston, 29-Dec. 4.

SHAW, Mary, Co.: Orph., Winnipeg; Orph., Seattle, 28-Dec. 4.

SHERMAN, Van and Hyman: Orph., Frisco; Orph., Oakland, 28-Dec. 4.

SHIRLEY, Eva: Maj., Chgo.

SIMPSON and Dean: Tower's, Camden, N. J.; O. H. Frederick, Md.; Grand, Phila., 29-Dec. 4.

SINGER and Ziegler: Orph., Minneapolis; Orph., Winnipeg, 28-Dec. 4.

SMITH and Austin: Bushwick, B'klyn; Grand, Pittsburgh, 29-Dec. 4; Keith's, Indianapolis, 6-11.

SMITH, Cook and Brandon: Colonial, Erie, 29-Dec. 4.

SMITH, Irene and Bobbie: Royal, N.Y.C.; Bushwick, B'klyn, 28-Dec. 4.

SOLAR, Willis: Orph., Minneapolis; Orph., Winnipeg, 28-Dec. 4.

SOLIS Brothers, Four: Lyric, Birmingham, 22-24; Orph., Nashville, 25-27.

STAINES Circus: Orph., Seattle, 28-Dec. 4.

STANLEY, Burns and Hall: STANLEY, Stan, Trio: Shen's, Toronto; Temple, Detroit, 29-Dec. 4; Temple, Rochester, 6-11.

STATUES, Five: Grand, Pittsburgh; Hipp., Cleveland, 29-Dec. 4; Keith's, Columbus, 6-11.

STEDMAN, Al and Fannie: Colonial, N.Y.C.; Keith's, Phila., 29-Dec. 4; Garrick, Wilmington, 6-11.

STEINDEL, Three Brothers: Columbia, St. Louis; Orph., Memphis, 28-Dec. 4.

STONE and Hayes: Keith's, Cinl., 29-Dec. 4.

STONE and Kalisa: Keith's, Boston.

STRANGER, Little: Grand, Pittsburgh.

SULLIVAN, Arthur, Co.: Keith's, Phila., 29-Dec. 4; Garrick, Wilmington, 6-11.

SURRATT, Valeska, Co.: Orph., Denver; Orph., Lincoln, 29-Dec. 1; Orph., Colorado Springs, 2-4.

TAKINNESS: Colonial, Norfolk, Dec. 2-4; Lyric, Richmond, 6-8.

TALLMAN: Keith's, Louisville; Columbia, Grand Rapids, 29-Dec. 4.

"TANGO Show": Orph., St. Paul, 28-Dec. 4.

TANGUY, Eva: Columbia, St. Louis; Maj., Milwaukee, 28-Dec. 4.

TEDDY, James: Maj., Chgo.; Columbia, St. Louis, 28-Dec. 4.

"TELEPHONE Tangle": Orph., Denver; Orph., Lincoln, 29-Dec. 1; Orph., Colorado Springs, 2-4.

THOMPSON, James, Co.: Keith's, Youngstown; Keith's, Dayton, 29-Dec. 4.

THORNTON, J. B.: Orph., B'klyn.

THURBER and Madison: Orph., St. Paul.

TOMAR and Geneva: Maryland, Balto., Dec. 6-11.

TOONEY and Norman: Orph., New Orleans.

TO SAVE ONE GIRL: Orph., St. Paul, 28-Dec. 4.

TOWER and Darrell: Lyric, Birmingham, 22-24; Orph., Nashville, 25-27; Palace, Ft. Wayne, Dec. 6-11.

TOY, Dorothy: Keith's, Wash., Colonial, N.Y.C., 29-Dec. 1; Keith's, Phila., 6-11.

TRACEY, Stone Co.: Maryland, Balto.

TRAINED Nurses: Orph., Thompson, Ill., 22-24.

TRINITY: Examination Prospect, B'klyn; Colonial, Erie, Dec. 6-11.

TUCKER, Sophie: Keith's, Dayton.

TYSON, Jean and Edwin Fen and Prospect, B'klyn.

TYNER, C. and P.: Keith's, Youngstown, 29-Dec. 4.

VADIE, Mlle. and Girls: Shen's Buffalo; Shen's Toronto, 29-Dec. 4; Orph., Montreal, 6-11.

VALENTINE and Bell: Orph., Montreal, Dec. 6-11.

VALLETTA'S Leopards: Alhambra, N.Y.C.; Bushwick, B'klyn, 29-Dec. 4.

VAN, Billy B., Co.: Bushwick, B'klyn; Keith's, Prov., 29-Dec. 4; Keith's, Phila., 6-11.

VAN, Charles and Fannie: Orph., Omaha.

VAN and Bell: Orph., Omaha, 28-Dec. 4.

VAN and Schenck: Keith's, Wash.; Orph., B'klyn, 29-Dec. 4.

VASCO: Keith's, Phila., 29-Dec. 4; Keith's, Wash., 6-11.

VELLETTA, Dolores: Alhambra, N.Y.C.

VICTOR Four: Columbia, Grand Rapids.

VOLUNTEERS, The: Maj., Milwaukee, 29-Dec. 4.

WARD and Faye: Keith's, Cinl.; Columbia, Grand Rapids, 29-Dec. 4.

WARREN and Conley: Keith's, Toledo; Keith's, Columbus, 29-Dec. 4.

WATSON Sisters: Royal, N.Y.C.

WEBB and Burns: Keith's, Cinl., Dec. 6-11.

WEBER and Elliott: Orph., Lincoln, 28-24; Orph., Colorado Springs, 25-27; Orph., Kansas City, 28-Dec. 4.

WEBER, Dolan and Frazer: Orph., B'klyn; Alhambra, N. Y.C., 28-Dec. 4.

WEISS, Maria: Bushwick, B'klyn; Keith's, Phila., 29-Dec. 4; Maryland, Balto., 6-11.

WEIMERS and Burke: Hipp., Cleveland; Victoria, Charleston, 29-Dec. 1.

WELLING, Levering, Troupe: Orph., Lynchburg, 29-Dec. 1; Orph., Roanoke, 2-4; Victoria, Charleston, 6-8.

WERNER-Amoros Troupe: Keith's, Boston; Colonial, N. Y.C., 29-Dec. 1.

WERNER and Gearin: Lyric, Richmond, 29-Dec. 1; Colonial, Norfolk, 2-4.

WESTON, Willie: Orph., Sacramento, 22-24; Orph., Fresno, 25-27; Orph., Los Angeles, 28-Dec. 4.

WHEELER, B. and B.: Grand, Pittsburgh; Columbia, Grand Rapids, 29-Dec. 4; Keith's, Toledo, 6-11.

WHICH Shall I Marry: Maryland, Balto., 28-Dec. 4.

WHITE and Clayton: Alhambra, N.Y.C.; Shen's, Buffalo, Dec. 6-11.

WHITE, Carolina: Orph., Sacramento, 22-24; Orph., Fresno, 25-27; Orph., Los Angeles, 28-Dec. 4.

WHITEFIELD, A. and Ireland: Alhambra, N.Y.C.

WHITING and Hurt: Orph., B'klyn; Keith's, Phila., 29-Dec. 4; Keith's, Wash., 6-11.

WILDE, Mr. and Mrs.: Orph., B'klyn; Prospect, B'klyn, Dec. 6-11.

WILLARD: Maryland, Balto.; Keith's, Phila., Dec. 6-11.

WILLIAMS and Segal: Maryland, Balto., 29-Dec. 4.

WILLIAMS, a and Wolfes: Shen's, Buffalo; Shen's, Toronto, 29-Dec. 4.

WILLIAMS, Elsie, Co.: Temple, Rochester.

WILSON and Aubrey: Maj., Milwaukee, 28-Dec. 4.

WILSON and La Noir: Orph., Lincoln, 22-24; Orph., Colorado Springs, 25-27; Orph., Kansas City, 28-Dec. 4.

WILSON, Doris, Trio: Columbia, Grand Rapids.

WILTON Sisters: Keith's, Prov.

WITS, The: Royal, N.Y.C., Dec. 6-11.

WOOD and Wyde: Orph., Montreal.

WOOD, Britt: Orph., Memphis; Orph., New Orleans, 28-Dec. 4.

"WOMAN Proposes": Maj., Chgo.

WORTH and Reice: Orph., Los Angeles, 22-Dec. 4.

WRIGHT and Dietrich: Forsythe, Atlanta.

WERTZ, Flying: Orph., Portland.

WYNN, Reside: Alhambra, N.Y.C., Dec. 6-11.

YARDS, Les: Orph., St. Paul, 28-Dec. 4.

MARION WEEKS

The Little American Coloratura Soprano
BOOKED SOLID U. S. O.

JOHN CUTTY

One of the Famous Six Musical Cuttys
Direction Harry Weber

VICTOR MORLEY

In "A REGULAR ARMY MAN"
By Channing Pollock, Rennold Wolf and Clifton Crawford
Direction FRANK EVANS

HARRY BERESFORD

NOW IN VAUDEVILLE

GEORGE F. HARRIS

WITH A MILE A MINUTE
Management HOWARD THURSTON Address care DRAMATIC MIRROR

STELLA ARCHER

with Claude Gillingwater
In "THE DECISION OF GOVERNOR LOCKE"

SIX AMERICAN DANCERS

THE ORIGINAL SEXTETTE of STYLISH STEPPERS
Repeating Our Success of Former Seasons
Direction CHAS. LOVENBERG

NEIL PRATT

IN VAUDEVILLE
Care Max Hart

EVELYN NESBIT

—AND—
JACK CLIFFORD
Direction H. B. MARINELLI

DOROTHY RICHMOND & CO.

Presenting "A MIDNIGHT MARRIAGE"
By EDGAR ALLAN WOLF

CHARLES OLCOTT

Direction Jenie Jacobs

ELEANOR GORDON

AND COMPANY
in "THE DISCOVERY"
Direction Harry Weber By Edgar Allan Wolf

Betty Jimmy

BOND and CASSON

In Their Merry Musical Melange, "Songland"

MORIN SISTERS

IN A VARIETY OF DANCES
Direction HARRY WEBER

MOTION PICTURES

WILLARD HOLCOMB—Editor

THE MIRROR Motion Picture Department, Established May 30, 1908

COMMENT AND SUGGESTION

IT IS NOT TO LAUGH!

A PITTSBURGH paper recently reported in all seriousness a solemn discussion by the members of the College Club of "The Value of the Contribution of the Moving Picture Show to American Life." Miss LOUISIA KNOX, who presided, said she had never been to a "movie," and Mrs. R. F. EMERY, one of the women selected to speak, stated that her first visit to a moving picture show was made last Wednesday evening after prayer meeting. "I nearly went into one last year," she said, "and walked a long way in search of a promising one, but could not stand the pictures in front." Mrs. EMERY said she was more favorably impressed with her one visit than she had expected to be, the audience being respectable-looking people and the room not so dark as she had expected.

Mrs. C. C. WHOLEY, who opened the discussion, spoke mostly from the health standpoint, saying, "The movie arouses the imagination and brings into activity cells which have lain dormant during the occupation of the toiler and thus serves to restore the equilibrium of his being. In the moving picture show, generally pure drama, with action all the time, and without any of the burden of psychological motives found in more intellectual plays, the imagination is

aroused, and the intoxication impulse is satisfied. The bigger the thrill the better we are taken into a new world and given an intensity of interest. We live in an ideal world where virtue is always rewarded and vice is punished, and we find the needed recreation. The need for such a stimulant is what we might call the intoxication impulse."

Some of the women objected to the movie because it stimulated the imagination too much, and others because it left nothing for the imagination, and it received a severe arraignment from Mrs. MARY J. COWLEY, of the Board of Public Education, because of its attraction for school children, making them neglect their studies.

Others endorsed this criticism, one woman declaring they were making it impossible to instill a taste for good literature in the pupils, and others recommending the moving picture as the quickest way to interest pupils in good literature.

Others who took part in the discussion were Miss IDA ALLERTON, president of the club, who declared the movie tiresome, and Miss CORA H. COOLIDGE, dean of the Pennsylvania College for Women, who told of the censoring by women in one town of censored pictures. Miss KNOX said such work had been done by the "women of Bellevue."—Whether the psychopathic ward or not the fair critic did not state—but, after all, the censorship is no more severe than that imposed upon Columbus. And it was only because he took the pains to convince Queen Isabella of the feasibility of his plans that Columbus was enabled to make his voyage successfully. Therefore, while they may smile at the naivete of these learned ladies, who gravely discuss a subject of which they admittedly know nothing, the discoverers of the new world of motion pictures should not laugh them to scorn. The conversion of these conservative and cultured ladies to a realization of the wonderful world of motography, and their hearty co-operation in the promotion of the better class of pictures would do more to fulfill the aspirations of the foremost producers than any amount of acrimonious discussion over censorship.

STUDIO GOSSIP

ALMA HANLON will be seen shortly in a George Kleine production, the story of which has been especially written for her by Max Marcin, the author of "The House of Glass," now playing at the Candler Theater.

JOHN JARROTT, well known to the theater going public of two continents, has been added to the George Kleine forces.

FRANCES NELSON has been given a permanent engagement with the World Film Stock company owing to her successful work in "The Family Cupboard," and "Sins of Society."

WIZARDRY OF MAKE-UP

FOR a long time in the theatrical profession, it has been known that actors who have also the painter's talent have been masters of make-up. There is a long list of illustrious names in theater annals that stand out prominently, largely by reason of the fact that the actors attained great heights in the matter of character delineation. RICHARD MANSFIELD is one of the best remembered actors who had experience with the painter's palette, and who was also great in the art of make-up. Such men are beginning to appear in the motion picture branch of the dramatic art. Already there are a number of leading motion picture men who have distinguished themselves in character work and have at some time or other sat before an easel.

RALPH INCE, of the Vitagraph Company, well known for his "Lincoln," is one. HENRY MAUPIN, of Essanay, is another portrait artist who is a marvel at facial make-up. ANDERS RANDOLPH, the noted Vitagraph actor, comes within this category and likewise ARTHUR DONALDSON, who has recently created a few characters that are quite remarkable. One of the most astonishing make-ups that has been done recently is that of the blue gum negro fanatical priest in a late Lubin feature entitled, "The Ghost of Twisted Oaks." This picture is a story of a negro fanatic sect that landed on the shores of Florida and entered into their religious devotion with a zeal that made things uncomfortable for other people. The picture was taken in Florida by SIDNEY OLCOTT.

This make-up of Mr. DONALDSON's has attracted so much attention that he was asked to give a little idea of how he went about it.

"The puzzling part of that make-up is the teeth," said he. "It is very difficult for me to convince my friends that this character is really myself. They ask me to open my mouth and show my teeth, which do not at all agree with the teeth and the make-up. Naturally, the teeth are false. I made them myself in the laboratory of a friend of mine who is a dentist. From a dental supply house I had him get me some very large teeth. Then with that particular dental wax that hardens soon after heat leaves it, I made a soft foundation over my own teeth and implanted the false teeth in the wax while it was yet warm. This set of false teeth changed the appearance of my mouth considerably, because they not only protruded, but they stretched my mouth so much that I had difficulty in speaking.

"The width and flatness of the nose is another feature that puzzles my friends. To get this result I took a couple of small nuts, resembling acorns, and hollowed them out. A hole was drilled in each end for breathing pur-

poses, and I inserted the nuts in my nostrils.

"The high cheek bones I obtained by first building a support composed of ordinary cotton stuck on with spirit gum. Over this I spread nose putty and worked it into the cotton so that it became a substantial mass, then I smoothed it off and applied the pigment. The head covering is an ordinary table cover which I found in the property room. A little crepe hair furnished the forelock and also the beard. I purposely kept the general skin color somewhat light for photographic reasons; ordinarily the countenance of a blue gum negro would be a trifle darker, and were I playing the part on the stage it would have been darker.

"Much curiosity is attached to the serpent which coils about my neck. I should have said sooner that the African blue gum fanatic is a worshiper of snakes, and that makes them unpopular with the neighbors. Around my right wrist, if you examine the photograph closely, you will see that the serpent is a rattlesnake. His ten very fine rattles are plain to be seen. This snake measured about six feet in length and was a very husky specimen of his particular type. 'Oh! but how is it possible for anyone to handle a rattlesnake?' my friends all ask me.

"Well, the simple answer is that his fangs had been drawn, but even so I assure you that it took quite some time for Mr. Olcott to persuade me to lay my hands on that cold, ugly creature. I cannot describe the horror I felt for that snake until I got started in the work. I hope you will believe me when I tell you that before I finished with the picture I had developed a fascination for handling snakes that still remains with me."



FAY WALLACE.

In "The Cave Man," Vitagraph Blue Ribbon Feature.



ARTHUR DONALDSON AS THE SNAKE CHARMER IN A LUBIN FEATURE.

GENERAL FILMS' NEW PLAN

Standing Order Abolished and Number of Releases Reduced

The election of J. A. Berst, as president, and Frank Marion, as vice-president, of the General Film Company, brings with it an announcement of many radical changes in the methods of operation and policy in that organization—changes largely brought about in an effort to satisfy the Federal authori-

"The branch manager will also be placed upon another basis, the details of which have not yet been worked out, but it will be some plan whereby his compensation will depend upon his efficiency as shown by the returns of his office."

William N. Selig, President of the Selig



J. A. BERST.

The New President of the General Film.

ties and—to set a current rumor at rest—not because of any dissatisfaction with the retiring officers. It may be added here that the resignations of Messrs. Kennedy and Wilson were presented before the meeting. The resignations of Percy L. Waters, general manager, and Louis Reichert, his assistant, were also accepted.

Frank L. Marion, the new vice-president, explained the new policies as follows:

"In the reorganization of the General Film Company our first thought has been to anticipate the decree of the Federal courts in so far as we can foresee it. To this end we have selected a man for the presidency who is not interested in the manufacture of films, and will therefore not have to work for any one interest or group of interests, but will devote his energies to the selling of pictures. As his assistant he has appointed F. C. Alken, one of the largest holders of the preferred stock, to look after the interests of that body."

"Concerning the new business policies," continued Mr. Marion, "the most radical change will be in the distribution. Under the old standing order plan there was no real competition among the manufacturers. Each was guaranteed a certain number of prints each week, which were distributed regardless of the demand from the exchanges. The standing order has been abolished and in its place the manufacturer will deliver his picture to the General Film Company on a percentage basis and depend upon its merits, backed up by a selling campaign, for his return. This has necessitated a rearrangement of releases, and the following tentative schedule, prepared upon the experience of the branch managers, has been adopted:

Week of Dec. 20.							Week of Dec. 27.						
M	T	W	T	F	S	Tot.	M	T	W	T	F	S	Tot.
1	2	3	4	5	6	Biograph	1	3	4	5	6	7	8
1	1	3	5	Edison	1	1	3	5	Edison	1	1	3	5
2	1	3	5	Essanay	2	1	3	5	Essanay	2	1	3	5
1	2	1	1	5	Kalem	1	2	1	1	5	1	2	1
1	1	1	1	1	Kleine	3	1	1	1	4	3	1	1
3	1	4	1	4	Lubin	3	1	4	1	4	3	1	4
1	1	1	2	2	Melies	1	1	2	2		1	1	2
3+1	1	1	6	6	Selig	3+1	1	1	6		3+1	1	1
1	1	1	3	5	Vitagraph	1	1	3	5		1	1	3

6 6 8 6 5 9 40 Total 6 7 8 6 5 9 41

"As will be seen," continued Mr. Marion, "the number of releases has been reduced from approximately seventy each week to forty-two. This does not mean decreased revenue to the manufacturer, as it might appear on its face, for it will let the bars down for each manufacturer to institute such advertising and selling campaigns as he may see fit in order to increase his sales, as each branch manager will order as many prints as the demand in his territory requires."

FLOOD MADE TO ORDER

Jesse Lasky Gives a Dam for Valeska Suratt's First Feature Film

The work of two hundred artisans, who had spent weeks in constructing a model small town in a small valley on Lasky Ranch, near Los Angeles, was swept away within fifteen minutes, all for the purpose of supplying one of the thrilling scenes in the production entitled, "The Immigrant," in which Valeska Suratt appears as the star. The statuesque Miss Suratt, who laid aside her gorgeous costumes to assume the picturesque attire of a Russian peasant girl in this new Paramount picture, makes her debut as a Lasky star in this original photoplay by Marion Fairfax. In the destruction of the village by flood, "The Immigrant" reaches its dramatic and scenic climax.

Plans for the taking of this picture were made months ago, when engineers first began the work of constructing a dam across the bed of a river which runs through the ranch. It was the scheme of action that by the time the late Fall rains swelled the river, the dam could be blown up and the flood of water let loose over the valley. Meanwhile, a score or more of frame houses were constructed in the path of the coming flood.

With the permission of authorities, the dam was blown up last week and the scene of destruction witnessed by several hundred persons from Los Angeles, who had made the trip to the ranch as guests of Jesse L. Lasky. Beyond the fact that all the carefully made plans and arrangements worked to a successful conclusion, there was no mishap to mar the day, no thrilling motion picture rescues, which is a decided novelty in itself.

SHOWS RUNNING FOR SWEENEY

CONRY, Pa. (Special).—About as novel an advertising stunt as has been pulled off in a long time materialized here the other night when Harry W. Parker, manager of the Library Theater, gave away tickets to his house. The other picture houses had big bills, and Parker determined that sooner than have the people go elsewhere, he would play for nothing. Some attended the donation movies and much spice has been added to the already boiling war among the "movie shows" here.

It will take a hardy manager to butt in on the war zone just at the present time, for it is believed if the Library puts on a show, the other houses will pass out tickets to draw away showgoers.

M. J. BERLINER.

PATHE POSTS A SWINDLER

Warning is given that there is a swindler going about the country representing himself as a Pathe district manager or inspector. He has succeeded on several occasions in obtaining money from hotels and managers of theaters by means of worthless checks. He is a cripple (right leg cut off at knee), uses crutches, explaining that his artificial limb is being repaired. He is a fluent talker and thoroughly familiar with the film and theatrical business. He also represents himself as a former advance man for the Jess Willard Circus. He has of late been operating in Ohio and Indiana. Mr. Ralph Navarro, chief inspector of Pathe Exchange, would like film men to turn the bogus agent over to any local office of the Pinkerton National Detective Agency, United States and Canada.

STELLA HAMMERSTEIN IN FLORIDA

Miss Stella Hammerstein, daughter of Oscar Hammerstein, the grand opera impresario, has gone to Jacksonville, Fla., to appear in a Gaumont production, "The Ace of Death." This photodrama is a multiple-reel Rialto Star Feature on the Mutual Programme, and will be released on the Mutual Programme late in December.

"WHO'S GUILTY" POSTPONED

"The Red Circle" Pathe's Next Serial, Ruth Roland in a Strong Story

Announcement comes from the Pathe offices to the effect that "Who's Guilty," the series originally scheduled for release on Dec. 11, has been temporarily withdrawn, and "The Red Circle," a strong romantic serial produced by Balboa in fourteen two-part episodes, put on the programme in its place for release Dec. 18. "The Red Circle" was originally intended for release by Pathe some time during January, and is now practically completed.

The temporary withdrawal of "Who's Guilty" affords proof that both Pathe and the Arrow Company are determined that each episode shall be of unvarying high quality. The first episode, when screened, proved to be disappointing for causes which have now been removed. At great financial loss the episode was scrapped, and will be entirely made over, with Emmy Wehlen and Howard Estabrook, of course, in the leading parts.

The idea of "The Red Circle" is original with H. M. Horkheimer and Will M. Ritchey who wrote the scenarios. It represents the cumulative effort of some nine months, and is based upon the idea that the instincts of heredity, however strong, can be overcome by environment and proper education. The working out of the theory has been done scientifically, with each step authenticated by the best authorities. In the story Ruth Roland, one of the most popular of the photoplay stars, plays the part of a young girl who inherits criminal tendencies, which, however, are modified by the superior character of the environment in which she is brought up.

"The Red Circle" is a peculiar birthmark which is characteristic of her family, and which comes and goes according as her thoughts are normal or abnormal. Frank Mayo plays the part of the lover, who is trying to discover the identity of the mysterious criminal. With such a story the opportunities afforded the director are many, and Sherwood McDonald, who is producing the picture, has very evidently recognized them.

FAIRBANKS AT THE SHARKEY CLUB

The famous old Sharkey Club, at 66th Street, Columbus Avenue and Broadway, which all during the anti-boxing days kept the game going in spite of sleuths and policemen, is at last to be immortalized in the films. At a special show on Wednesday evening, Douglass Fairbanks and Al Denny occupied the historic ring and pulled off a "rattling go," while the Triangle photographers, placed advantageously around the ring, filmed the contest and crowd. The last mentioned is liable to be one of the striking factors of the film, for a typical Sharkey crowd is composed of "fight fans" who know every point in the game, and express their opinions viva voce. Jim Buckley, owner of the club, who occasionally acts as referee, or Jimmy De Forest, the regular incumbent, simply preserves order in the ring and let the "Sharks" decide the fights. Therefore when the latter agree that Fairbanks put up a corking good bout the decision is final. Many movie actors attend the Sharkey regularly, both to see the shows and enjoy the impromptu wit of the crowd; and an extra-sized arm chair is always reserved for Jim Lackaye—with a high chair for Carter de Haven.

GAUMONT CALLS FOR SCENARIOS

The Gaumont Company, of Flushing, New York, announces that it is in the market for scenarios for five-reel feature dramas. Scenarios are especially desired from trained writers but synopses will be considered from those inept in motion picture technique. Bigness of theme and good dramatic situations are essential.

"THE DIAMOND FROM THE SKY"

The final episode of "The Diamond from the Sky" will be released the first week in December. The final episode of this Mutual serial brings the story to a successful ending by the finding of the true earl, a baby in a gypsy tribe, and with him the famous diamond. This serial held its scenic splendor to the very end, and a more capable cast was never selected. Ten thousand dollars will be paid for a sequel to this story. What becomes of the diamond and the baby will have to be told.

MOTHER MAURICE'S ANNIVERSARIES

Mary (Mother) Maurice celebrated her seventy-first birthday on Nov. 15, and also her fiftieth anniversary as an actress. Mrs. Maurice enjoys the distinction of having played with F. S. Chanfrau, John T. Raymond, Edwin Booth, Lawrence Barrett, Joseph Jefferson, and Robert Mantell during the time he was presenting a repertoire of romantic dramas. She has been a screen star for the past five years, having joined the Vitagraph Company in 1910.

WOKE UP PHILADELPHIA

"The Battle Cry of Peace" is being shown simultaneously in four large cities, New York, Boston, Chicago and Philadelphia. In the last named city its opening performance in the large Metropolitan Opera House was crowded to the doors with an audience that received the thrilling scenes and superb acting of Charles Richman and the others with cheers. The performances at the Vitagraph Theater will continue twice daily.



Underwood and Underwood, N. Y. C.

ANNA HELD AND OLIVER MOROSCO.

Both Appear Pleased at the Thought of a \$25,000 Contract.



DUSTIN FARNUM AND WINIFRED KINGSTON.

In "The Gentleman from Indiana," Pallas-Paramount.

ST. LOUIS SCREEN TALK

The Million Club Congratulates D. W. Griffith Over Long Distance Phone

ST. LOUIS, Mo. (Special).—In celebration of the 150th performance of "The Birth of a Nation" pictures in this city Governor Major, Mayor Kiel, and fifty other prominent citizens were guests of the Million Population Club at a banquet given on Nov. 16.

The guests listened to a telephonic communication between New York and Los Angeles. D. W. Griffith, producer of the play, and J. J. McCarthy, general manager of the film company, exchanged greetings. Griffith was in Los Angeles, McCarthy in New York. Each guest placed a receiver to his ear promptly at 12:15, and the conversation lasted half an hour. Each guest had an opportunity to exchange felicitations with those at the far end of the line, more than four thousand miles away.

The American Theater, formerly devoted to road shows, has been converted into a picture house, where the Triangle Corporation will show their productions. As yet no announcement has been made to the effect that another theater will take over the shows formerly shown at the American. The King's Theater also shows Triangle films.

John W. Ruskin's "Close to Nature Pictures" held forth at the Olympic Nov. 15-22. Week of Nov. 23 will see Maude Adams in repertoire. VIVIAN S. WATKINS.

PATHE NOT PLAYING COMBINATIONS

General Manager Louis J. Gasnier was much perturbed over a story published in a theatrical magazine to the effect that Pathe was forming a combination with several other motion picture concerns, and at once inserted display advertisements in denial in all the daily papers. Since everybody in the trade knows that Pathe is amply able to play a lone hand and has no occasion to form combinations with any other concerns, Mr. Gasnier's only purpose was to protect the public from any possible stock-selling swindlers, who are always ready to grab on such a noted name. Pathe has recently been bothered by bogus "representatives" and "agents," and has sent the Pinkertons in pursuit; but this time Mr. Gasnier decided that "An ounce of advertising is worth a pound of Pinkerton."

V-L-S-E TO TAKE NEW QUARTERS

Beginning Dec. 1, the Big Four will occupy the entire sixth floor of the Mecca Building, in which it is now quartered, at 1600 Broadway.

Although only six months old, this organization has advanced with such leaps that for a long time past its offices on the seventh floor have been inadequate to accommodate the constantly increasing business.

Arrangements have just been completed whereby the floor which has been occupied by the Criterion Film Corporation will be taken over by the V-L-S-E.

The total area of this space is 12,500 square feet, or one-third more than that which the Big Four now has.

ROBERT WARWICK REFORMS

Robert Warwick, the World Film star, will be seen in a new type of character in the World's release for Nov. 29, "The Sins of Society." In this picture Warwick plays the role of a gallant army officer, Captain Dorian March. He is a true hero instead of the villain in which character the public has been used to seeing him. His new role is in absolute contrast to that which he played in "The Flash of an Emerald."

SCREEN CLUB BALL BIG SUCCESS

Finest Social Event in Filmland History—Billy Quirk and Clara Kimball Young Head Grand March

The fourth annual ball, held in the Gold Room of the Hotel Astor, on Saturday, Nov. 20, marked not only the crowning event in the history of the Screen Club, but also the biggest social occasion in theatrical annals. Shortly after 9 o'clock the resplendent ballroom began to fill with the stars of the moving picture world, whose numbers were augmented by Broadway favorites and vaudeville headliners. Every angle of the business sent its outpouring of representatives, as noted by the diversified branches of interests represented in the box-holders. A conservative estimate places the merry-makers at 2,000, who came from as far north as Buffalo, while Philadelphia and Providence contributed their quota.

To typify the industry a huge gold and white frame hung with a white curtain to represent a screen marked the entrance to the large hall. Once beyond the folds of this screen, all availed themselves of the license issued in the name of the officers, to cast care to the wind and don the spirit of frivolity. And right merrily did all enjoy the invocation. The gowns were a revelation. Each player vied to outdo her sister player in originality or some novel creation. It would be impossible for mere man to attempt to describe their chief points of beauty. Each lady received a

silver-mounted smelling salts bottle, bearing the club's monogram.

The hall was crowded to its utmost when the bugle sounded for the big event of the night—the grand march. Led by Billy Quirk, the president, and Clara Kimball Young, followed by Harry Myers, Rosemary Theby and the officers of the club, with the beauties of the profession marched through a set of difficult figures, closing with the club's monogram traced by the marchers. The march was ably directed by King Baggot, Robert Cummings, Paul Panzer, Ben Wilson, Bert Angeles, Harry Spangler, Geo. Perkins, Jack Ridgway, and Wm. McKenna.

The list of box holders was printed in the last issue of *This Mirror*. To record those present it would be necessary to print the rosters of all the companies in the East. Everybody in the film industry was there. The committee in charge, responsible for this splendid epoch making event, comprised King Baggot, chairman; Billy Quirk, J. H. Gerhardt, Jules Bernstein, John Race and a corps of ever-ready workers.

As the hours of the morning began to gather and the light found its way in the eastern sky, and screeners and those loath to end the gay time, adjourned to the club house on West 47th Street, where many hundreds partook of breakfast and indulged in their final one-step or glide.

'HOW DOTH THE LITTLE BUSY BEE'

A. K. Greenland has resigned as publicity manager for the Raver Film Company to devote his time to other interests.

Charlie Ver Halen will drop in from Chicago, where he has been editing the *Tribune-News Weekly* to take the position of "Narrator Extraordinary," to use his own description of the job for the Raver Company. Well, Charles old top, we once more welcome you to our city and hope that you will become one of us.

Carl H. Pierce, the genial special representative of the Oliver Morosco Company, has started another of his campaigns on the susceptible exhibitor. Carl's sly tongue will be heard by nearly every Paramount exhibitor in the New England States during the next month.

Jane Stannard Johnson, the only regular woman advertising manager in the picture business, allowed me an advance glimpse at the Christmas issue of the *Paramount* magazine, of which she is editor. It is a beauty and something to be proud of from both an artistic and editorial point of view. Mrs. Johnson, by the way, is to be the guest of honor at the next meeting of the Theater Club.

Leander Richardson faded away from the World Film offices last week, and now Louis J. Selznick is wondering if Harry Reichenbach will "double in brass."

The Kalem Company, with their customary method of picking only the best men for their staff, have picked on us and taken Robert E. Welsh, who for the past two years has edited our motion picture department, to handle their advertising and publicity. Take it from me, they have chosen a good man for the job, and I know it from an association of two years with "Curly." F. J. B.

HENRY BERGMAN has been engaged to play in "The House of Tears" opposite Emily Stevens. Ed Carewe is staging this Metro picture.



EDNA GOODRICH AS "ARMSTRONG'S WIFE" IN HER FIRST LASKY FEATURE FILM

LIKE ANOTHER "SALOMY JANE"

The cast supporting Beatriz Michelena in "The Unwritten Law," now being produced by the California Motion Picture Corporation, includes three who played prominent roles in "Salomy Jane," the first photoplay in which Miss Michelena appeared. They are Andrew Robson, William Pike, and Clarence Arper. William Pike, who appears in the role of a wealthy young candidate for Governor, was Red Pete, the stage robber, in "Salomy Jane." Andrew Robson is Larry McCarthy, the political boss, in the present picture, while in the former one he impersonated "Yuba Bill," the stage driver. Clarence Arper, who added the comic element to "Salomy Jane" in his characterization of "Starbottle," is now Dr. Mahler, a prominent physician.

HOAGLAND SUCCEEDS BERST

(Special to the Mirror)

CHICAGO, Ill.—Speculation as to who would succeed J. A. Berst as vice-president and general manager of the Selig Polyscope Company, has been settled by the announcement from the Selig offices that Herbert Hoagland, who has been Mr. Berst's assistant since his connection with that company, has been selected for the position. Mr. Hoagland has not made any announcement of his plans, but it is fair to assume that the policies laid down by Mr. Berst will be carried out, as most of Hoagland's film education was due to that gentleman.

RAYS WILL FILM THEMSELVES

Johnny and Emma Ray, musical comedy and vaudeville stars, are going into motion pictures. A concern is to be incorporated in Columbus, O., to produce only comedies starring Johnny and Emma Ray. The studios will be in Cleveland.

HOLBROOK BLINN, EDITOR

Discoverer of Frank Norris, whose "McTeague" He Now Illustrates in Films

"When I was a student in Stanford University, California," said Holbrook Blinn, "I put in most of my spare time running the college newspaper. At that period there was a young fellow just starting out as a story writer who liked to see his work in print, without any apparent care for compensation. The stories he sent in to me as editor, were exceedingly good—wonderfully so, considering the years of their writer—and I encouraged the young author to the best of my ability."

"Indeed, I took a kind of paternal interest in the budding novelist, feeling that I had discovered a genius. Well, I builded better than I knew, for the contributor to the little college paper was none other than Frank Norris, who, prior to his untimely death, wrote such novels as, 'The Pit,' and 'McTeague' of San Francisco."

"The Pit" has already made a great success in motion picture form, and we are now at work for the World Company upon the production of 'McTeague.' It is one of the old twists of real life that I, who first unearthed Norris as an author of fiction, should find myself playing the star part in the screen version of one of his truly great novels. If such a situation were to arise in a stage play, the critics would philosophize on 'the long arm of coincidence.'"

LATE LUBIN RELEASES

A marked improvement is being shown in all the latest Lubin releases and this week's are no exception to the rule. The plots are of exceptional merit in the dramas, and the comedies are mildly amusing. The standard of photography and picturization is exceedingly high. Careful attention has been paid to details throughout.

The three-part release, "As the Twig Is Bent," is an elaborately staged production, telling in comprehensive form a very powerful plot. Helen Eddy plays the lead in her usual fine manner. The scenes are taken at the San Diego Exposition. United States troops are used in the picture, and they provide a very effective support. The action is supposed to have taken place in the Philippines and in this country. The battle scene between the United States troops and the Filipinos is very impressive. It is in this battle that George Booth proves himself a hero. He had been mistaken for his dissipated twin brother, Herbert, and Grace Thomas had broken her engagement with him, thinking that Herbert was George. She had been made to believe this by Francis Vail, who afterwards becomes engaged to her. In the end George proves his identity, after a hurried trip back to the U. S. A., and Grace's marriage to Vail is prevented at the last moment. Grace and George are re-united.

L. C. Shumway plays the dual role of the twins, Herbert and George. His ability is the more easily shown in the character of the dissipated Herbert. The story is by J. L. Lamothe, and Wilbert Melville directed the production.

"The Meddlesome Darlings," the two-reel feature is a revelation. Seldom has such an original plot been used as Shannon Fyfe introduces in this picture. The deviation from accepted ideas makes this play more than interesting. It is well acted and dramatic interest never lags. The scenic effects are accurate and good as a whole. The story is that of a mother who, although innocent, is sent to jail for a robbery which her worthless son committed. The daughter marries a famous novelist. Released from prison the mother accepts a position as nurse in her daughter's home so that the husband will know nothing about her past. The wife falls in love with a young detective who persecutes the old mother, and the husband becomes infatuated with his secretary. After much difficulty a reconciliation is effected by the old nurse and her identity becomes known.

"The Ambassador from the Dead" is one of the most powerful one-reel dramas ever produced by Lubin. The cast is well balanced. It is a tale of the Civil War period, well told, with excellent detailing and costuming.

"Meg of the Cliffs," another single-reel drama, is the story of a fisherman's daughter. The plot is good and the scenic effects are beautiful, the sea views being the best. Violet McMillan plays the lead very ably.

Billy Reeves is featured in the single-reel comedy, "Blaming the Duck." As the story of a man who gets into numerous difficulties, and blames them all on a pair of ducks he has shot, it is only amusing.

"Limberger's Victory" is a single-reel slap-stick comedy which will probably amuse the children. It is not in the same class as the other pictures.

S. A. FILMS FOR FINANCIERS

The National City Bank has made arrangements for showing the employees of that institution in one of their educational courses, established by Mr. Frank V. Vanderbilt, the entire series of South American Pictures produced by the Paramount Pictures Corporation.

The American Series will consist of about thirty-five one thousandth-foot reels, making a complete tour of the "Continent of Opportunity" beginning at Florida, passing through the West Indies, through the Isthmus of Panama to the West Coast of South America, down the West Coast to Valparaiso; then across country to Buenos Aires and up the West Coast. This practically covers the interesting part of South America; at any rate, all that is of commercial interest.

Pathé presents
FLORENCE REED



Supported by a really remarkable cast, headed by
FRANK SHERIDAN, in GEORGE SCARBOROUGH'S
great dramatic success

AT BAY

The paragon of the GOLD ROOSTER PLAYS--five parts;
produced by GEORGE FITZMAURICE

A most noteworthy picture, judged from
every standpoint

RELEASED NOV. 26th

The **PATHÉ EXCHANGE** inc.

EXECUTIVE OFFICES

25 WEST 45th ST. NEW YORK

FEATURE FILMS OF THE WEEK

Pauline Frederick a Beautiful "Bella Donna"—"The Nation's Peril" a Compelling Argument for Preparedness from an American Point of View

"BELLA DONNA"

A Five-Part Adaptation of Robert Hichens's and J. B. Fagan's Novel of the Same Name. Featuring Pauline Frederick. Produced by the Famous Players in Association with the Charles Frohman Company, Under the Direction of Edwin S. Porter and Hugh Ford. Released on the Paramount Programme Nov. 14.

Bella Donna Pauline Frederick
Nigel Armine Thomas Holding
Baroudi Julian L'Estrange
Dr. Isaacson Eugene Ormonde
Abraham George Majors
Hanna Edward Shalet
Maid Helen Sinnott

Though it deals with a delicate subject "Bella Donna" has been so capably staged at the efficient hands of Edwin S. Porter and Hugh Ford, and so delightfully acted by Pauline Frederick, that it is not in the least offensive. Mothers may take their unsophisticated young daughters to see it with perfect impunity, for their sophistication will not be added to by the picture. To one familiar with the original story this is somewhat of a remarkable achievement. This picture gives Miss Frederick a most wonderful opportunity, but owing to the rigors of censorship she has not been permitted to give full vent to either her powers or her emotions. Possibly it is better that this is so, for a realistic depiction of this modern Borgia would probably be too morbidly horrible to be even entertaining. It was a horrible character that Hichens conceived, and then glossed over with his wonderful diction and power of painting word pictures. It is a horrible character that Pauline Frederick suggests in her acting, but again has been glossed over by her inimitable charm, her ravishing beauty, and her sheer ability as an actress. For one of Pauline Frederick's temperament it was an artistic triumph in repression and marks the creation of a new school of picture acting.

Miss Frederick was most ably supported. Thomas Holding made a pleasing Nigel Armine, Julian L'Estrange scored as Baroudi, and Eugene Ormonde gave a good characterization of the efficient Dr. Isaacson. The balance of the cast was excellent. The picture was characterized throughout by the usual standard of photographic excellence seen in Famous Players productions.

Little need be said of the story, for it achieved vast popularity in book form. Dealing as it does with the actions of a thoroughly unprincipled woman, it teaches the old, old lesson relative to the wages of sin. Bella Donna, a beautiful young widow, marries Nigel Armine thinking that he will soon inherit a large fortune and a title, but is soon disabused. She meets a wealthy Egyptian and falls in love with him. While her husband is away she lives with the Egyptian, and later tries to murder her husband by poisoning. He is rescued on the brink of death by his old friend, Dr. Isaacson, who tells him of his wife's action. The husband refuses to believe, but the woman in a fit of hate and loathing, tells him that it is true; that she is tired of him and is going to Baroudi, her lover. Baroudi, however, has tired of her and drives her away. She returns to her husband's villa but is met at the door by Dr. Isaacson, who also drives her away. Wandering out on the desert she is lost in a sand storm and dies. The sand storm could have been made much more realistic. With this exception the picture was technically perfect and directed and staged in a manner that pleased both the eye and the sense of fitness of things. It is a mighty good picture and one that marks a milestone in the art of moving picture acting.

"THE GENTLEMAN FROM INDIANA"

A Five-Part Adaptation of Booth Tarkington's Novel of the Same Name. Featuring Dustin Farnum. Produced by Pallas Pictures for Release Exclusively Through Paramount Pictures Corporation.

John Harkless Dustin Farnum
Helen Sherwood Winifred Kingston
Joe Fisher Herbert Standing
Liz Willets Page Peters
Rodney McCune Howard Davies
Tom Meredith Juan de la Cruz Skillet
Skillet's Girl Elsie Cort

"Action" appears to have been the word of the uncredited director of the first of the Pallas features, from the time he flashed "The Great Harkless" upon the screen until, five reels later, that redoubtable Hoosier hero of the fields of football, politics and journalism, fades away into the delectable land of "They Lived Happily Ever After," holding in his manly arms the gritty girl whose heart he won with his first game. The Goddess of Wisdom, who presumably presides over the counsels of this new producing company proved her title when she selected Dustin Farnum for the leading role. From "The Virginian" to "The Little Rebel" he has created true American types upon the stage, and he loses none of his youthful virility, whimsical humor and modest manliness upon the screen. Moreover Miss Pallas proved her wisdom—although we doubted it at first—in selecting an English actress, Winifred Kingston, for the Hoosier heroine. Still, her screen father is played by Herbert Standing, who makes a vivid characterization of the broken-down old professor of "booseology," whom Harkless picks out of the gutter and makes assistant editor of the



SCENE FROM "THE NATION'S PERIL"

George Terwilliger's Great American War Picture—A Timely Lubin Release.

very "weakly" newspaper which he has purchased in a one-horse Indiana town. Here the real story of the play begins, and the many who are familiar with Tarkington's novel may see it super-illustrated upon the screen—much better than it was as a magazine serial or in book form. The local color would have delighted Joseph Arthur, the great granddaddy of Hoosier drama; the college and campaign scenes would do credit to George Ade, the retiring dean of the Indiana school, while John T. McCutcheon would delight in some of the character types, notably the old man with the "nut-cracker" nose and chin whiskers, and his fat-headed son who falls for the "three-shell game" when the circus comes to town. It is breaking up this brace-game that gets the plucky editor in the hospital, for he has previously flouted the threats of local colony of "Jackson Whites"; but in the midst of a realistic rainstorm, when his mind is full of the girl he has just been "sparking," the "Hey Rubes" and the "White-Caps" combine to beat him up, throw him into a freight car and ship him far, far away.

The screen story is a trifle obscure at this point, through following the original too closely in trying to preserve the mystery until the end; but there is a thrilling raid of the outraged townspeople upon the White-Caps, which shows how the "Clansman" idea worked out north of the Ohio; and on his return from the hospital, with the announced purpose of whipping the person who has been running his paper (and incidentally gotten him nominated for Congress), "the Great Harkless" falls into the arms of the heroine, who has played editor in his stead. Fireworks and fade-out!

"THE NATION'S PERIL"

A Five-Part Drama Written by Harry Chandler and George Terwilliger. Featuring Earl Metcalfe and Ormi Hawley. Produced by the Lubin Company Under the Direction of George Terwilliger, for Release on the V-L-S-E. Programme Nov. 22.

Ruth Lyons Ormi Hawley
Admiral Lyons William H. Turner
Lieutenant Sawyer Earl Metcalfe
Mrs. Sawyer Eleanor Barry
Gerald Dudley Arthur Matthews
Bertold Henchman Herbert Fortier

Though written primarily as a propaganda in favor of preparedness against war, this picture is also an absorbingly interesting drama with a story that is not only entertaining but replete with suspense and human interest. As an argument in favor of adequate preparation it is both comprehensive and convincing, and will probably have more effect than a thousand newspaper editorials on the same subject. The producers have been aided greatly by the United States Navy and have used in the picture every part of its personnel from the high Admirals down to the lowly sailor, with the whole North Atlantic fleet and the facilities of the Naval War College at Newport to lend realism.

George Terwilliger, the director, has achieved a great piece of work and has produced a picture that will rank with the greatest that the screen has seen. He has taken a big subject and handled it with the touch of a master, presented it in such a manner that even the "peace at any price" advocates must pause for a moment and reconstruct their Utopian dreams. Technically the picture has been exceedingly well done. Starting in with a rather slow movement it gradually increases the tension until a stirring climax is reached with the fomenting of open rebellion by a foreign power, the attempt to capture Newport and the arrival of the North Atlantic fleet at

the psychological moment to save the day.

This arrival of the fleet is one of the most spectacular features that the screen has ever witnessed. The ships steam into Newport harbor just at nightfall and, locating the shore battery, which has been bombarding the fortifications during the day, open up with their big guns. The result is some of the most wonderful and beautiful night photography that has ever been seen. And furthermore it is real night photography. There is the hazy outline of the turrets, with just the muzzles of the big fourteen-inch guns showing. The rest is Stygian blackness. Suddenly the whole scene is lighted by the flash of the guns. Clouds of smoke mushroom from the muzzles, and there is the flash of fire which for a moment outlines the whole ship. And then the Stygian blackness descends again until the next charge is sent off. Scenes are then shown on land, with the bursting shells hitting buildings and setting them on fire, until a whole town has been given over to the flames. In the flickering light of the burning buildings and the bursting shells can be seen the two opposing forces fighting in the streets, the enemy, hazy shapes in service khaki, and the defending forces, in the white Summer uniforms of the sailors. It is mighty fine work, and sends a patriotic thrill along your spine.

Among other incidents that call for especial mention were the sinking of a fast yacht at sea by the guns of a torpedo boat destroyer, the blowing up of ships in Newport harbor by means of mines, and the mining of a building containing the supposedly secret supply of ammunition of the enemy. The working of a powerful wireless station was also shown.

The story is strong and absorbingly interesting. The young granddaughter of an admiral in the United States Navy is a rabid advocate of peace at any price. She has allied herself with the head of a society for this purpose, who is really the spy of a foreign government. The workings of the conspirators are shown in great detail, with the plot for the capture of the country by means of a sudden uprising of thousands of the enemy's soldiers which have been sent here, disguised as immigrants. The only thing preventing is a newly invented aerial torpedo which the conspirators are trying to obtain the plans of. They are at last successful in persuading the girl to steal them, convincing her that it is the greatest service that she can render her country. The moment they have left her possession, however, and have been sent out to sea on a fast yacht the head conspirator, who has duped her, gloats over his work. Taking a sword from the wall she kills him, then hastens to her grandfather and tells him of what she has learned. The sinking of the yacht follows. Then comes the uprising and the shelling and capture of Newport. As darkness falls the enemy is victorious, but the arrival of the North Atlantic fleet, which has been summoned by wireless, saves the day and the rebellion is stamped out before it got well started.

Earl Metcalfe and Ormi Hawley handled the leading roles, well aided by a strong supporting cast. It is a mighty strong picture and one that every citizen who loves his country should see.

"THE UNDERTOW"

A Three-Part Drama by Charles Michelson. Featuring Richard Travers and June Keith. Produced by Essanay Under the Direction of Charles Easton. Released, Nov. 15.

"Bull" Austin Richard C. Travers
Molly, his sister June Keith
Their Father Harry Dunkinson
John Post, Molly's husband John Lorens
Weasel William Burns
The fine acting of June Keith, Jerome

Travers, and John Lorens, and the strict attention to details make a good play from an old plot, in "The Undertow." It is a play dealing with crime, yet lacking that sordidness which is often seen in such pictures. The master hand of Director Easton can easily be seen in the way the minor scenes carry the plot to a successful finish. In the supporting cast, William Burns, as Weasel, and Harry Dunkinson, as the father of Molly and Bull, take their parts exceptionally well.

The story is that Austin, the father of "Bull" tries to get Molly, his daughter, to assist him and his pal, Weasel, to rob her employer's home. "Bull," released from prison, determines to live straight. He goes home and prevents his father from using Molly as a tool. Without Molly's assistance, Austin and Weasel break into her employer's home. She discovers them, but the baby crying gives them an opportunity to escape. Molly is not suspected until a street cleaner sees Weasel meet her. He notifies the police and both of them are arrested. Austin is then caught with the goods in his possession. Although innocent, Molly is sent to the reformatory for six months, and her father gets twenty years in prison. After serving a few months Molly is paroled and sent to a farm where she is treated as a daughter. John Post, a young banker, falls in love with her. Her foster-parents do not tell him of her past and he marries her. Weasel turns up after a time and blackmails her with threats of telling her husband of her past. Her brother, "Bull," who is now a builder, finds her and saves her from being disgraced by taking her engagement ring, which she had given to Weasel, when he is injured by Post's automobile. Her conscience troubles her so much that she confesses her past to her husband, and because of his great love he readily forgives her.

"VICTORY OF VIRTUE"

A Five-Part Original Drama Written by Penelope Knapp and Featuring Gerda Holmes and Wilmuth Merkyl. Produced by Exclusive Features, Inc. under the Direction of Harry McRae Webster.

The Woman Gerda Holmes
The Man Wilmuth Merkyl
The Secretary Bert Howard
The Father J. H. Gilmour
The Friend Marie Yould
The Senator Rapley Holmes
The Valet Arthur Stengard
The Redeemer Cecil Owen

Using probably the old theme of the triumph of virtue over evil, the author of this five-part feature has presented it in such a thoroughly capable manner, has dressed it in such new and stylish clothes that the old story appears like something new. Of course authors have been doing this very thing since man first learned to express his thoughts, and the fact that it can again be done and made interesting is all the more commendable. The director also deserves his modicum of praise for the thoroughly capable manner in which the production has been staged. The early scenes comprise some elaborate interiors, especially that showing the army and navy ball at the executive mansion in Washington, while the allegorical part of the picture, with its multitudes of dancing girls gambling in the garden of love, was not only beautiful, but exceedingly artistic as well. Another point that calls forth praise is the fact that at no time did the allegory lose its illusion and descend to the ridiculous, as so frequently happens. Harry McRae Webster proves that he is not only a director but a poet and artist as well, for he has painted a beautiful picture with human characters as pignets.

Gerda Holmes, in the leading feminine role, was pleasing at all times, but more especially so in the later scenes, when, as the willful maiden seeking pleasure, she scorns the protection of Virtue and flees to the arms of Love. Her final bit of acting as a disheveled, drunken hag, the burned out husk of a once beautiful woman, was extremely well done. Wilmuth Merkyl pleased as the man in the case, handling three widely differentiated roles in a highly capable manner. The supporting cast was consistently strong, and the photography throughout was clear and distinct.

Penelope Brantford, the spoiled daughter of a wealthy man, is very unsophisticated and when she goes out into society for the first time is in no position to judge things, especially men. She is enormously attracted to Langdon Orter, a wealthy man of the world, and falls violently in love with him. His ardent attentions soon turn her head and she attends a bohemian supper in his apartments without the knowledge of her father. The next morning, suffering the pangs of an unaccustomed indulgence in wine, her brain is tortured with strange pictures. She sees her soul depart from her body, the fight over its possession between an angel and the devil; her casting aside of the angel, her descent into the garden of love where all is happiness and pleasure. Then she sees herself cast aside and her gradual descent until in the end she dies a drunken, dirty hag. But just before her death the angel again appears, gives her a last chance to repent, which she seizes with avidity and is wafted away to the land of the blest. On awaking from her dream she confesses to her father and is forgiven.

PATHE ANNOUNCES

that after viewing the first episode of "Who's Guilty?" it was felt that it was not up to the PATHE Standard, and therefore, at great financial loss, the series is withdrawn to be remade by ARROW, from new stories by Mrs. Wilson Woodrow. IN THE MEANTIME

THE RED CIRCLE

a romantic serial of remarkable merit, produced by Balboa, featuring

RUTH ROLAND and FRANK MAYO

at first intended for release by PATHE a month later will be substituted for "WHO'S GUILTY?" and released

DECEMBER EIGHTEENTH

THE RED CIRCLE represents BALBOA'S best talent, with scenarios by WILL M. RITCHEY and H. M. HORKHEIMER, authors of "WHO PAYS?"

The widest newspaper publicity will be given this serial of heredity, romance and humanity. The stories are written by ALBERT PAYSON TERHUNE.

FOURTEEN EPISODES OF TWO REELS EACH

The **PATHE EXCHANGE inc.**

EXECUTIVE OFFICES

25 WEST 45th ST. NEW YORK

LIVE WIRES FROM THE WEST COAST

LOS ANGELES, CAL. (Special).—That he is negotiating for the acquisition of thirty-one additional acres, immediately adjoining the twelve-acre tract at Culver City, on which he is building a new quarter-million-dollar studio, was the announcement recently made by Director-General Thomas H. Ince, of the New York Motion Picture Corporation. This step has been necessitated, according to Ince, by the fact that the twelve-acre tract will be inadequate for the erection of the plant he requires for the production of forthcoming Triangle-Kay-Bee features. Plans for the dedicatory exercises to mark the formal opening of the new plant have been discussed with the members of the Culver City Chamber of Commerce, and it is likely that the opening ceremonies will be in the nature of a grand ball. This will take place either on New Year's Eve or New Year's Night and the entire West Coast photoplay colony, together with representative citizens of Los Angeles and outlying towns, will be invited to attend. The dancing will probably take place on either one of the outdoor stages or within the proposed glass-enclosed studio.

And still they come. This time it is none other than the well-known Pat Rooney, Orpheum headliner and general favorite wherever the "Big Time" has a show shop, who has stepped from before the footlights to appear in what some space writer has been pleased to call the "silvering tinctures." Rooney will be seen in a two-reel Joker comedy entitled "The Bell Hopper," produced by the Universal Company. Roy Clements will direct the picture and the cast includes Victor Potel and Lillian Hamilton.

Henry Aitken, president of the Triangle Film Corporation, arrived Nov. 18 on a tour of inspection of the big plants. He was met at the depot by D. W. Griffith and Mack Sennett and was immediately whisked away to the big Hollywood studios.

Kenneth McGaffey, the Lasky dispenser of publicity, has returned from San Francisco. Ken is well known to the police of the Exposition city as the man who put "cell" in the recent celebration of the exhibitors when their convention was held there.

Charlotte Walker, whose work in "Kindling" and "Out of Darkness" received such favorable comment, is expected back at the Lasky studio in the near future to begin work on a series of photo-dramas.

Grace Thompson, well known in the photoplay world on account of her great resemblance to Mary Pickford, will soon be seen in a five-reel feature picture entitled "Love Thine Enemy," produced under the direction of Joseph de Grasse.

Realizing the value of getting popular

film stars to make special poses for their publicity matter, Los Angeles department stores make frequent use of the different players. The Goodrich Rubber Company has just had pictures made of Lillian Lorraine, Ruth Roland, Jackie Saunders, Marguerite Nichols and a number of other well-known Balboa players for the special advertising service that it is getting out.

The film colony has been startled by the rumor that Anna Luther, the former Selig lady at present appearing in Keystone Triangle films, is to become the bride of the Ambassador of Uruguay. When seen the "Poster Girl" refused to either affirm or deny the report, but the local newspapers are already turning out reams of copy on the subject, and Anna has had her telephone disconnected.

De Wolf Hopper, who is now playing in a series of Triangle Fine Arts plays, entertained at his California bungalow recently William S. Hart, the forceful Western actor appearing in Ince Triangle plays, and Digby Bell, famous as a comic opera star and for his recent work in "The Education of Mr. Pipp" and "Shore Acres."

Rollin Sturgeon's Western Vitagraph feature company, now at Bear Valley filming "God's Country and the Woman," report that the ground is covered with snow and that the conditions are ideal for the making of the picture. Good progress is being made and a return to the studio again is contemplated in the near future.

One of Mack Sennett's Keystone companies under the direction of Ford Sterling has just finished some excellent scenes of a fox hunt taken about thirty miles from Los Angeles. Many amusing comedy incidents and situations were filmed during the three days required to complete the work. The hunt is an incident in the story in which Sterling and the majority of his company appear in black-face.

Bill Bowman has been made director-general for David Horsely's productions, which are released on the Mutual programme. Mr. Bowman will be remembered as having been connected with the Quality Film Corporation, where he directed the production of "Pennington's Choice," featuring Francis X. Bushman.

Mary Anderson, or in private life Mary Anderson de Navarro, one of the greatest actresses ever seen on the stage, has been induced to return to the drama per photoplay by the Triangle Film Corporation. She will be seen in productions under the direct personal supervision of Thomas H. Ince. She will both provide scenarios and act in her new venture, for Miss Anderson has already proven her ability as a dramatist, having acted in the capacity of a collaborator with Robert Hichens's story, "The

Garden of Allah." Madame Navarro, by the way, is a Sacramento girl and California will no doubt give her a royal welcome upon her arrival. She is expected to reach the Inceville studios within a few weeks, where she will be seen at work for the first time since her marriage to Antonio de Navarro in 1890.

Mae Marsh, who recently returned to the Fine Arts California studio after a brief absence, has resumed rehearsing her part. Miss Marsh, while enacting this same part about six weeks ago, was suddenly taken ill and the production had to be postponed. "Neal of the Navy," the patriotic photoplay serial which the Horkheimers Brothers have been producing for Pathe, has been finished. Four months have been devoted to the making of the fourteen episodes for this popular Balboa production.

At last the truth is out, and members of Los Angeles picture circles are beginning to breathe easily. It has finally been learned that Myrtle Gonzalez, leading woman with Lynn Reynolds's company of Universalists, who, according to Dame Rumor, was soon to marry, has no such intentions. The sister of Miss Gonzalez, however, is soon to make some such plunge, which tells in few words where the story originated.

Preparations are now being made for the next Lasky picture, in which Blanche Sweet is to star, but the name of the production has not as yet been announced.

A recent addition to the forces of the Western Vitagraph Company is Florence Vidor, who will be seen in support of Mary Anderson (The Little Mary) in the "Flower of the Desert."

The private run of the "The Knight of the Range," featuring Harry Carey, formerly with the Biograph Company, and famous as the "Master Cracksmen," was given at the Woodley Theater on the night of Nov. 15. The picture was produced under the direction of Jacques Jaccard and the house was packed with prominent photographers, critics, and newspaper men. The general opinion prevailed that Carey, Jaccard and the Universal Company were all to be congratulated. The picture shows some great riding, the photography was good, Harry Carey was the natural Harry Carey at home either on a horse or in a drawing room. Olive Golden was seen to advantage and, last but not least, Henry McRae made a speech.

Thomas H. Ince has announced that he has obtained the services of Lanier Bartlett and D. F. Whitcomb for his scenario staff at Inceville. Both of the men possess splendid reputations in photoplay writing circles. Bartlett has been for several years a member of the Selig staff, while Whitcomb has enjoyed a similar position with the Balboa Company.

The Keystone Company announce that a complete and fully equipped studio is being

installed for the purpose of photographing art poses and action photographs of scenes in Triangle-Keystone comedies. The idea is to turn out posters and "stills" for the exhibitors for lobby display and interesting cuts for newspapers and magazines.

Joseph Carl Brill, under contract to write the accompanying music for feature plays produced at the Fine Arts-Triangle studio, is in receipt of a telegram from the Metropolitan Opera Company, signed by Oscar Saenger, in which he is asked to write the music for a new production of Shakespeare's "Romeo and Juliet," to be staged by Jacques Colnais. Owing to his contract with the Fine Arts Film Company he was compelled to decline this great opportunity.

"Don Quixote," De Wolf Hopper's initial play, will soon be completed. Director Edward Dillon and the Fine Arts scenario department are endeavoring to secure a new play for Mr. Hopper, to follow "Don Quixote."

Cecil B. DeMille has just completed the Fanny Ward production of "The Cheat," from an original photo-drama, by Hector Turnbull, former dramatic critic of the New York Tribune, and now one of the photo-drama writers at the Lasky studio.

As a token of regard for their director, Jacques Jaccard, the crew of actors that worked through his production of the first Western Harry Carey feature, "A Knight of the Range," have presented that gentleman with a pearl-handled, Frontier model, death-dealing six gun, together with a hand-carved belt and scabbard. Jaccard is wondering whether he should regard it as a compliment or whether there may not be implied in the gift a suggestion that he commit Harry Carey. (Deep stuff.)

According to all reports, the Lasky production of the "The Immigrant," in which Valeska Suratt is to star, will be something different from anything in which she has heretofore appeared. She has recently left the film studio to resume her vaudeville engagements over the Orpheum circuit.

The Western Vitagraph company announce that William Wolbert is finishing up "La Paloma," the three-reel drama from the pen of Daisy Elsie Smith, featuring Mary Anderson and George Stanley.

Clyde Westover, vice-president of the San Francisco Press Club, is visiting the Fine Arts Film studio in Hollywood, California. Mr. Westover has in preparation a series of articles pertaining to the inside workings of a film studio.

William E. Wing, well known for his ability as a scenario writer and former West Coast correspondent for the New York DRAMATIC MIRROR, has had two of his feature stories accepted for production by the Fine Arts Film studio.

Ethel Lynn, from the musical-comedy stage, has joined the Universal Nestor. J. VAN CARTMELL.

Thomas A Edison
presents the feature
"Her Inspiration"

Grace Williams
and
Curtis Cooksey
In a Stirring Human
Drama

A theme, striking and strong because of its too frequent occurrence in life—an unworthy brother, a failure and a self outcast, preying upon a sister's devotion and sacrifice. He becomes the hunted, though innocent, man wanted for murder. Into this sympathetic tale Director Frank McGlynn has injected the life of the uncouth, passionate West, fired with the palpitation of a life and love sorely afflicted. Tenseful and impressive. 3,000 feet. Friday, December 10th.

Margaret Prussing and Carlton King in the "THE LONE GAME," a drama produced in co-operation with the National Association for the Prevention of Tuberculosis. A touching story. 1,000 feet. Saturday, Dec. 11.

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5 Parts—December 8

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"Roses of Memory"
November 27

George Ridgwell
"Life's Pitfalls"
3 Parts

Frank McGlynn
"The Truth About Helen"
4 parts—November 12



Bob Walker

EDISON

STUDIO

EDWARD JOSÉ

Independent Producer
Pathe Release

ADELE LANE
UNIVERSAL FILMS
Direction. BURTON KING

KALEM EXPANDS ON COAST

Hamilton Smith Goes West to Get in Touch With Exhibitors

Increased activity on the Pacific Coast, both in the producing end and the sales branch, is indicated by recent developments in the Kalem Company's ranks. The first move was made with the announcement that Hamilton Smith, one of the most valued members of the Kalem staff, would start immediately for the West.

Mr. Smith will have general supervision of the Pacific Coast interests of Kalem. One of the most important features of his mission will be to get in intimate touch with exhibitors and exchange men on the Coast. Close co-operation with the exhibitor has long been the policy of Kalem, and much of the success of that organization is due to a first-hand knowledge of the desires of the exhibitor and a willingness to meet those wants. In this respect Mr. Smith will have a roving commission, with the object in mind of becoming intimately acquainted with the exchange men of the Coast and the trend of picture affairs as indicated by the exhibitors. The territory to be covered by Mr. Smith will include the Far West from Seattle, Wash., to Dallas, Tex., and as far East as Denver.

No definite announcement has yet been made as to the particular moves that are planned on the production end, though Mr. Smith will also be active in this respect. Kalem conducts two studios on the Pacific Coast, where the "Hazards of Helen" and the "Ham and Bud" comedies, two of the most popular subjects are produced.

"Stingaree," the \$10,000 Hornung series, is also produced in California. James W. Horne is directing the last mentioned series, with James Davis luring Helen Gibson to the perils that make up "The Hazards of Helen," and William Beaudine putting the laughs in the comedies. Because of the popularity of these subjects Mr. Smith has been commissioned to place every possible facility at the command of the producers.

Hamilton Smith is a product of the Kalem school, to whose success he has contributed as author and director. Mr. Smith was recently raised to a more important position and when the decision was reached concerning the expansion on the Coast he was designated to put the plans into operation. He will locate permanently on the Coast.

MAKING FILMS STEADY

The Man Who Took the Flicker Out of Pictures
was Nicholas Power

Thomas A. Edison is credited with having said: "Give me a motion picture machine and I'll teach more history in fifteen minutes than instructors and text books can drill into the minds of pupils in a month." But this was not in the early days of motion pictures—for the machines used fifteen years ago, when moving pictures were being introduced, were inspired with the jumps, flickers and dances to a degree that made it an optical hardship to look at a film. When films were in the experimental stage the picture machine was equally undeveloped. Edison seemed to have other things to think of besides films and picture projection two decades ago. The inventive mind of the "wizard" had not then taken up the subject of "the movies" to any great extent, and it was many years after the picture business grew out of its swaddling clothes before anybody gave much study to the important detail of projection.

Finally one inventive genius—Nicholas Power by name—noted the defects in the early film displays, and traced the troubles to their source—the projection machine. Power was the first man to seriously apply himself to the perfection of "throwing pictures" upon the screen. He studied out the mechanical intricacies of the subject, and, having first foreseen the future of the film, devoted many months to experimenting with cranks, cogs, shutters and wheels.

Mr. Power knew that moving pictures would never succeed as an amusement unless they could be thrown clearly and steadily upon the screen; he sensed troubles with the eyes of millions unless the earlier projecting apparatus could be replaced with steady running, even "throwing," and flickerless machines.

Unlike most inventors, he was wise enough to keep the reward of his genius in his own control, and instead of selling his patents for trivial sums he proceeded slowly and always within his means. New models were produced every few months; every machine he turned out was an improvement upon its predecessor, and finally he arrived at a point so closely approaching perfection that the Power's projectors are now established as the standard of all "picture throwing" apparatus.

The millions who find entertainment at the picture shows owe more to Nicholas Power than to any other one individual ever associated with the moving picture industry, for it was Mr. Power who devoted years of his life to taking the "flicker" out of the film and conserving the eyesight of his own generation and for generations to come. These are things the film promoters say little about, but the fact remains that there would not be so many admirable pictures and the photoplays would not be so immensely popular if they had not been set right "at the source" by Nicholas Power.

CENSOR CAUGHT A CLUE

But Not One of Chicago's Board of Wise Men Solved "The Alister Case"

The proof that "The Alister Case," Essanay's five-reel photoplay made from Rufus Gilmore's mystery story of the same title, is insoluble to the average photoplay goer was demonstrated when the picture was submitted to the Chicago Board of Censors for censorship. When the picture was finished on the screen and the events leading up to the murder were shown in the first reel, the censors started to pick the criminal from the characters. As there are five people who might have committed the crime, their choice was wide.

And only one person in the crowded room even suspected the real criminal. One of the censors was struck by a triviality, the little thing which is the only clue out of the mass of clues which was not false. Even he, after watching further developments, threw away his suspicions and fastened them on another suspect. When the real denouement came not one had guessed the right person.

NEED FOR "THE BATTLE CRY"

"The Battle Cry of Peace," Commodore J. Stuart Blackton's timely photodrama, is fast approaching its 200th performance at the Vitagraph Theater, with no abatement in public interest and no drop in the attendance. A new note of vital interest and a new incentive to study deeply into the lesson it teaches developed when Secretary of the Navy Daniels made the alarming discovery that advertisements for two new dreadnoughts brought only indifferent replies, some of the bids being nearly a million dollars in excess of the appropriation voted by Congress.

In every city where "The Battle Cry of Peace" has been shown, including New York, Chicago, Boston and Philadelphia, it has aroused sharp discussion on the subject of preparedness and is conceded to be the most potent argument for national defense ever produced.



CAPTAIN AND MRS. YOUNG.

BILLMAN'S NEW ALBANY THEATER

ALBANY, N. Y. (Special).—Billman's new West End Theater, the most modern and best equipped theater here devoted exclusively to moving pictures, is nearing completion, and will throw open its doors Thanksgiving Day. This new house is located in the fashionable residential section of the city, and is complete in every detail. It has a seating capacity of 1,000, and is beautifully finished throughout. The management will offer the best high-grade films. GEORGE W. HERRICK.

STARS GATHERED BY GAUMONT

The policy of the Gaumont company to use a new star in each production has brought to the studios either at Flushing, N. Y., or Jacksonville, Fla., in recent weeks, Miss Francine Larrimore, Miss Grace Valentine, Miss Alice Dovey, Mr. and Mrs. Tom Waters—to say nothing of "Stuffy" Davis, who appeared with them; Harry Vokes, Miss Dorothy Rogers, Miss Eleanor Fairbanks, Miss Cissy Fitzgerald, Robert T. Haines, Hal Fordie, Malcolm Williams, and Miss Stella Hammerstein.

Mrs. Martha Hamilton Young arrived recently from Norway after a brief sojourn in her native country, where she is prominent in theatrical and motion picture circles. She has returned to America for the purpose of studying the motion picture as it is done in the United States. She is wonderfully accomplished in many ways, being an excellent horsewoman, a tennis and ski champion. She is of statuesque build and possesses a fine stage appearance.

Mrs. Young will be seen shortly in important roles with some of the big feature producers in the United States.

GENERAL FILMS

The Blade o' Grass (Edison, Dec. 3).—Very well produced and well photographed. It proves to be quite interesting. It is of a man who having been disappointed in his married life, takes his little daughter to the woods. They live there for years, and the girl becomes a pure child of nature. She is sent to the city, where she meets the man who came to the woods and was the first to make love to her. She is so unruly in the city that she goes back, and her lover follows her. He saves her from a backwoods guide, and all ends happily. The picture is very pleasing with Margaret Fanning in the leading role. B.

The Woman's Share (Vitagraph, Nov. 13).—This is an appealing two-part drama, replete with human interest. Furthermore it has been exceedingly well staged by Rollin S. Sturgeon, with some good photography and attractive desert scenery. Great care and attention has been devoted to realistic detail and the acting has been well handled by George Holt, Anne Schaefer and George Kunkel. It would seem as if Ann Schaefer had really worked on a farm at one time or another, her characterization is so realistic. The story is an exposition of the miserly farmer who forces his wife to work and slave in order that his bank balance may increase. Lured by the hope of sudden wealth he becomes lost in the desert and his wife, believing him dead, learns on an examination of his papers that he is a wealthy man. She is just about to enjoy her new found riches when her husband reappears, having been rescued from starvation by a prospector. A tense scene follows, but in the end he is able to win back her love on his promise to provide more luxuries and less work. E.

The Second Son (Essanay, Nov. 13).—Written by Charles Bradley and staged under the direction of Fred E. Wright, this three-part drama of English life has been exceedingly well done, with some good acting by Neil Oraig, Cecil Yarr and Edmund F. Cobb. Everything about the production is typically English and forms a comprehensive and convincing example of British psychology. The director deserves commendation for the able manner in which the picture has been staged and the realism of both the action and the settings. Though the story is old in theme, it has been well worked out. It deals with two brothers, one the heir to the estate and the other that unwelcome addition to an English household known as the second son. The heir is very much of a hypocrite, whereas the brother is full of many qualities, but is always in difficulties owing largely to the subtle living of his brother. In the end the complications are effectually straightened out and the elder brother is given the alternative of submitting to disgrace or committing suicide. He chooses the latter course, and the much abused second son comes into his own. E.

"Great While It Lasted"—This one-reel comedy produced by Rollin and released, Nov. 24, on the Pathe programme, is a scream from beginning to end. It is straight comedy with a little slap-stick construction. Action is fast and the characterizations are meritorious. Beanskin and Staub are down to their last dollar and eviction stares them in the face when a notice tells Beanskin that he is heir to \$20,000,000. He makes an unsuccessful entree into society. He comes out bare-skinned and troubles never come singly so when he reaches his old boarding house he finds that it's all a mistake, that he is not an heir. Moreover this is violently impressed on him as he makes his exit. S.

"A Woman Without Soul" (Biograph, Released Dec. 7).—The plot of this drama is seldom used in anything less than five-reel pictures. The story is of a vampire woman and is grippingly dramatic, holding the entire interest of an audience from beginning to end. The acting is of the highest class and nothing is wanting in photography or pictorialization. Vera Sisson plays the lead, the part of the woman without a soul who is false to many a lover but meets her master in one. Love follows respect and she marries Zame Ambrose. Unable to overcome the impulse which leads from one barren triumph to another, she conquers her husband's friend, but is trapped in his company and an end worse than she ever meted out to her victims is hers. S.

"The Money Gulf" (Kalem, Dec. 6).—This two-act drama, released by Kalem, Dec. 6, is one of the strongest two-part dramas produced by that concern in some time. The plot, although old, is treated in such a way as to make it appear entirely new. The acting of Alice Hollister and Harry Millarde is of exceptional merit. The photography and scenic effects are very good and details are not wanting. On the whole it is an excellent picture. The story is well articulated under the able direction of Harry Millarde. Alice Hollister, in the role of Ruth Mason, refuses to marry Jasper Klug, her sweetheart, a gambler, until he shall have disposed of his ill-gained wealth. As he is obeying Ruth's command he meets Julia, Ruth's brother Byron's deserted wife, whom he takes to a mission. Heavily in debt, Byron gets desperate and Jasper saves him from himself. In doing so he is arrested, but in the end Jasper confesses and everything ends happily. S.

LICENSED FILM RELEASES

Monday, Nov. 29.

(Ess.) The Night of Souls. Special. Three parts. Dr.
(Kalem) The Luring Lights. Special. Four parts. Dr.
(Lubin) The Legend of the Poisoned Pool. Dr.
(Selig) Just As I Am. Special. Two parts. Dr.
(Selig) Hearst-Selig News Pictorial No. 95. 1915. Top.
(Vita.) One Plus One Equals One. Com.

Tuesday, Nov. 30.

(Bio.) Count Twenty. Special. Two parts. Dr.
(Ess.) The Losing Game. Special. Three parts. Dr.
(Kalem) Only A Country Girl. Com.
(Lubin) Which Is Which? Com.
(Selig) Bad Man Bobbs. Western. Dr.
(Vita.) The Mystery of the Empty Room. Special. Two parts. Dr.

Wednesday, Dec. 1.

(Bio.) The Hungarian Nabob. Special. Four parts. Dr.
(Edison) Microscopic Pond Life. Ed.
(Ess.) The Fable of "The Low Down Expert on the Subject of Babies." Com.
(Kalem) A Voice in the Wilderness (No. 2 of the "Stintzner" series). Special. Two parts. Dr.
(Lubin) The Taint. Special. Three parts. Dr.
(Vita.) A Scandal in Hickville. Com.

Thursday, Dec. 2.

(Bio.) His Emergency Wife. Com. Dr.
(Ess.) Jack Spratt and the Scales of Love. Com.
(Lubin) The Silent Man. Special. Two parts. Dr.



MUTUAL MASTERPICTURES

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Mr. HAROLD LOCKWOOD

An American Military Drama

In FIVE REELS Released Dec 9th

BOOK IT NOW!

(Selig) The Love of Loti San. Special. Three parts. Dr.
(Selig) Hearst-Selig News Pictorial No. 96. 1915. Top.
(Vita.) The Conquest of Constantia. Com. Dr.

Friday, Dec. 3.

(Bio.) My Hero. Dr. Bio. Release No. 26.
(Edison) Blade o' Grass. Special. Three parts. Dr.
(Ess.) The Burglar's Godfather. Com. Dr.
(Kalem) The Key to a Fortune. No. 6 of "The Ventures of Marguerite" Series. Dr.
(Lubin) With Stolen Money. Dr.
(Vita.) Love, Pepper and Sweets. Com.
(Vita.) The Home Cure. Com.

Saturday, Dec. 4.

(Edison) The Magistrate's Story. Dr.
(Ess.) On the Private Wire. Special. Two parts. Dr.
(Kalem) The Tramp Telegrapher. Episode No. 56 of the "Hazards of Helen" Railroad Series. Dr.
(Lubin) The Parrot Said—Com.
(Selig) A Jungle Revenge. Jungle Zoo Animal. Dr.
(Vita.) Cal Marvin's Wife. Broadway Star Feature Special. Three parts. Dr.

UNIVERSAL FILM RELEASES

Monday, Nov. 29.

(Broadway Universal Feature) The Supreme Test. Five parts. Modern Dr.
(Nestor) Operating on Cupid. Com.
(Universal Special Feature) The New Adventures of Terence O'Rourke. No. 2 "When a Queen Loved O'Rourke." Two parts. Dr.

Tuesday, Nov. 30.

(Gold Seal) The Phantom Fortune. Three parts. Dr.
(Imp) Safety First and Last. Com.
(Rex) No release this day.

Wednesday, Dec. 1.

(Animated Weekly) Number 105. Top.
(L-KO) Lizzie's Water Grave. Juvenile-Com.
(Victor) He Was Only a Bathing Suit Salesman. Three parts. Com.

Thursday, Dec. 2.

(Big U) No release this day.
(Lacmille) Glided Youth. Three parts. Dr.
(Powers) The Three Jeanettes. Vaudeville Act.
(Edu.) The Life of the Salamander. Dittmar's Edu.

Friday, Dec. 3.

(Lacmille) The Devil and Idle Hands. Dr.
(Nestor) No release this day.
(Powers) His Good Name. Two parts. Heart Interest Dr.

Saturday, Dec. 4.

(Rison) The Connecting Link. Two parts. Western Dr.
(Joker) Mrs. Prune's Boarding House. Com.
(Powers) No release this day.

MUTUAL FILM RELEASES

Monday, Nov. 29.

(Amer.) The Silver Lining. Two parts. Dr.
(Falstaff) Follies Father's Poes. Com.
(Novelty) Charlie's Twin Sister. Com.

Tuesday, Nov. 30.

(Realty) Billy Van Deusen and the Merry Widow. Com.
(Gaumont) See America First. No. 12. Sc.
(Thau.) Keeping Up With the Joneses. Cartoon.
(Thau.) The Crimson Sabre. Two parts. Dr.

Wednesday, Dec. 1.

(Novelty) Betty Burton M. D. Com.
(Rialto) Lessons in Love. Three parts. Com. Dr.

Thursday, Dec. 2.

(Centaur) Stanley Among the Voo Doo Worshipers. Two parts. Animal Dr.
(Falstaff) Checking Charlie's Child. Com.
(Mutual Masterpicture) The Forbidden Adventure. Five parts. Dr. No. 49.
(Mutual Weekly) Number 48. 1915. News.

Friday, Dec. 3.

(Amer.) Spider Barlow Cuts In. Com. Dr.
(Cubi) A Shot Gun Romance. Com.
(Mustang) Broadcloth and Buckskin. Two parts. Com. Dr.

Saturday, Dec. 4.

(Realty) Making Over Father. Com.
(Mustang) Film Tempo. Three parts. Com. Dr.

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- ¶ A rich woman is shot down in her home.
- ¶ The murderer leaves no trail, but the grim finger of suspicion points at five persons.
- ¶ Only one is guilty. Which?
- ¶ A detective is put on the trail. He follows many blind clues before he hits the right one.
- ¶ This baffling mystery is revealed in Essanay's five act photoplay,

"THE ALSTER CASE,"

taken from the thrilling novel by Rufus Gillmore.

- ¶ The slayer is not discovered until the denouement.
- ¶ Can you guess who it is?
- ¶ This problem keeps every spectator keyed up to such a pitch of excitement he cannot rest until he knows the outcome.
- ¶ The play features Bryant Washburn, John Cossar, Ruth Stonehouse and Anne Leigh. Directed by J. Charles Haydon.



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ESSANAY

1333 Argyle Street, Chicago

George K. Spoor, President



KNICKERBOCKER PROGRAMME

This Weeks Triangle Bill Well Balanced — "The Penitentes" Featuring Orrin Johnson and Seena Owen — "The Edge of the Abyss" Well Staged Society Drama — "The Great Vacuum Robbery" a Laughable Keystone Comedy —

D. W. Griffith has contributed a weird, soul stirring, spectacle to the new Triangle Programme at the Knickerbocker Theater for the week commencing Sunday, Nov. 21, which besides being a well staged picture, sends shivers of horror running up and down the spinal column. It is called "The Penitentes," and deals with a fanatical religious sect, which has great power and popularity during the sixteenth century in New Mexico. The Ince offering constitutes another variation of the old familiar triangle, but this time with the addition of a slightly novel feature. It was called "The Edge of the Abyss," and contained a strong cast including Mary Boland, Robert McKim, Frank Mills, and Willard Mack. The Keystone comedy produced under the supervision of Mack Sennett was ludicrously funny with numerous original and amusing stunts. It was entitled "The Great Vacuum Robbery," and featured Charles Murray and Slim Summerville.

"The Penitentes" was adapted from the novel of R. Ellis Wales by Mary H. O'Connor, and was staged under the direction of Jack Conway. Orrin Johnson and Seena Owen handled the feature roles with great effect. The picture was replete with the usual features that go to mark a Griffith production, realism, wonderful scenic backgrounds, clear, distinct and artistic photography, correct and capable direction, and, above all, the effective grouping of many characters in such a manner that the action of the story was never interfered with. Furthermore, the picture contains a mighty interesting story both from a historical and dramatic standpoint. It is a comprehensive exposition of this peculiar religious sect very similar in its beliefs and ceremonials to the well-known sect of the Flagellantes in Italy. Its supreme act was the crucifixion of one of its members on Good Friday. The individual so honored was nailed to the cross from sunrise to sunset and the supreme penitence usually resulted in death, few being strong enough to withstand the ordeal. Orrin Johnson in the leading role gave a thoroughly able interpretation of the youthful religious fanatic ready to bear any sacrifice called upon by his faith. He was ably supported by Seena Owen in the attractive role of his youthful sweetheart. Others in the cast were Paul Gilmore as the Mexican commandante, Irene Hunt as a wealthy Mexican seignior, Josephine Crowell as her mother, F. A. Turner as Father Rossi, Charles Clary as Father David, and A. D. Sears as the chief brother of the religious order.

The story is largely historical and shows in great detail the peculiar ceremonial of the order including the annual crucifixion. It is weird and uncanny and this is added to by the especially arranged music that accompanied it. By the strenuous work of the catholic priests the order is finally broken up in a most spectacular manner, a troop of Mexican cavalry being used to rescue the victim from his horrible sacrifice. Other spectacular features were the Indian massacre and the pulling of the Mexican commandante from a galloping horse. A slight love story has been added to increase the interest.

"The Edge of the Abyss," the Thomas H. Ince contribution to the week's offering, was written by C. Gardiner Sullivan and staged under the direction of Walter Edwards. It constitutes an exposition of the old familiar triangle of two men and a woman but has been given a new and unusual ending. It is needless to say that it was elaborately staged, with some very beautiful settings and the usual clear, distinct, and artistic photography that has come to distinguish all of the Triangle productions. The story comprises the largest part of the picture it being of such a nature that there was not much chance for any great degree of acting. The several characters in the leading roles handled their parts in a pleasing and attractive manner, and while there was nothing great calling for unlimited praise, still there was nothing at which the finger of censure could be pointed. Alma Clayton, a woman of the careless butterfly type, breaks her engagement with Neil Webster when she finds that she has a chance of marrying Wayne Burroughs, a brilliant and rising young criminal lawyer. After the marriage her husband is so busy carving out a niche in the hall of fame for himself that he neglects his pretty young wife. For diversion she takes up with her former sweetheart and is just about to run away with him when a burglar, whom her husband had saved from jail for a former crime, steps in and preaches her a moral sermon on the great wrong she is about to do her husband. His moralizing is effective, the wife reconsiders, and a reconciliation follows.

The Keystone comedy, "The Great Vacuum Robbery," staged under the supervision of Mack Sennett and the direction of Dick Jones, was one of the funniest that this company has produced. Though there was plenty of falling and knocking about there was a reason for it all, and therefore it was amusing. And furthermore there were a lot of clever and unusual stunts, especially those in which a vacuum cleaner

figured. Charles Murray and Slim Summerville never seemed so funny, and they were most ably aided and abetted by Ed Kennedy and Louise Fazenda. The story, which is funny in itself, deals with two dime novel detectives supposed to protect a bank from robbery. Two crooks enter, and by crawling down the ventilator shaft enter the paying tellers cage in the bank below and extract the money by means of sucking it up through the hose of a vacuum cleaner. They escape with their loot to a country hotel, and a veritable comedy of errors follows in which crooks, detectives, police and bank officials chase each other over the entire place with many ludicrous results. At last the whole building seems to cave in, and one after another the various characters fall through a hole in the roof and go down through the building until they land in the cellar. It was a mighty funny picture. Others in the cast were Harry Booker, Dixie Chene, and Whalen Trask.

"THE GAMBLER OF THE WEST"

A Four-Part Biograph Western Drama, Featuring Charles West and Gertrude Robinson. Released Nov. 17.

Tom Grey	W. J. Butler
Mrs. Grey	Violet Reid
Lucky Jack Gordon	Charles Perley
Mike Clancy	Robert Drouet
Richard Kent, Jr.	John Brammell
Don Heardon, tavern keeper	Charles West
Little Bear	Master A. Short
Kansas Joe	A. Hollingsworth
Mabel Grey	Linda Arvidson
Cactus Kate	Gertrude Robinson

A typical Western picture, "The Gambler of the West," has some of the finest panoramic and spectacular scenes that have been shown in some time by the Biograph Company. The photography is excellent, especially in the pictures of the battle between Indians and cowboys which were taken from a great distance disclosing the entire battleground. The plot is somewhat out of the ordinary and is full of intensely dramatic situations. Action is fast and continuous throughout. The character portrayals are good, especially that of Little Bear.

Mrs. Grey, a widow with a daughter, Mabel, marries Richard Kent, a wealthy widower. Kent disinherits his son in favor of Mabel. Mabel hoping to secure information about her little brother, who had been stolen by the Indians. Dick goes out West for that purpose, but he falls in with a gambler, Mike Clancy. He becomes indebted to Clancy and when Mabel comes out West he tries to put her in Clancy's charge; but Lucky Jack had seen her picture and fallen in love with it, and sends her to Mrs. Farley's, where a real home awaits her. A fight ensues between the sheriff and Mike's gang. Jack finds Little Bear, but Dick tries to do away with him as he stands in the way of his inheritance. Mike forcibly takes Mabel to his home, but Little Bear, who has been re-united with his sister, gives warning, and Mabel is rescued by Jack and his friends. In the ensuing uproar Little Bear is kidnapped by an Indian. Mike, Dick, and Sal bribe the Indian chief and get possession of Little Bear again. Sal rides off with the boy just as Jack and his friends come for him. A terrific battle between the cowboys and Indians ensues, during which Mabel rescues her brother from Sal. Mabel and the boy are lost in a blazing prairie. Jack finds them and takes them to Mrs. Farley's, where he wins the greatest stake of his life, Mabel.

"A POOR RELATION"

Picturization of the Klaw and Erlanger Play of the Same Name. Released by Biograph, Dec. 8.

Noah Vale	Thomas Jefferson
John Faye	Frank Norcross
Dolly Faye	Mildred Manning
Alice Sterrett	Mildred Evans
James Sterrett	M. Faust
Scollaps	Edna Foster

The juvenile characterizations and the realistic strike scenes are the most striking features of this strongly pathetic drama. A little quaint humor relieves the intensely tragic situations. Human interest and continuous action are not lacking. The scenes are excellent, especially the outdoor snow and strike riot views. Edna Foster, as Scollaps, is worthy of the highest commendation. Thomas Jefferson in the role of Noah Vale, a poor mechanical engineer, well upholds his reputation and compares favorably with its originator, the late Sol Smith Russell.

Stricken in the midst of her brave battle for existence, Alice, the abandoned wife of James Sterrett, is compelled to leave her children in charge of her neighbor, Noah Vale, a penniless engineer. With the aid of Scollaps, an enterprising walt, the impractical inventor manages to keep a roof over their heads. A strike in the factory in which Sterrett is the junior partner gives Vale a chance to dispose of his labor saving invention. Through the efforts of Alice his plans, which had been stolen are recovered; and now on the road to wealth he cares for Mrs. Sterrett and the children.

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Date Nov.	Manufacturer	Play	Star	No. Reels
1	Lasky	Carmen	Geraldine Farrar	D. 5
4	Famous Players	Still Waters	Marguerite Clark	C.D. 5
8	Famous Players	Madame Butterfly	Mary Pickford	D. 5
11	Famous Players	The Mummy and the Humming Bird	Charles Cherry	D. 5
15	Famous Players	Bella Donna	Pauline Frederick	D. 5
18	Lasky	Armstrong's Wife	Edna Goodrich	D. 5
22	Lasky	Chimmie Fadden Out West	Victor Moore	C. 4
25	Pallas	The Gentleman from Indiana	Dustin Farnum	D. 5
29	Famous Players	The Prince and the Pauper	Marguerite Clark	D. 5

(D.—Drama. C. D.—Comedy-Drama. C.—Comedy.)

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Date Dec.	Manufacturer	Play	Star	No. Reels
2	Lasky	Mr. Grex of Monte Carlo	Theodore Roberts	D. 5
6	Morosco	Jane	Greenwood and Grant	C. 5
9	Lasky	The Unknown	Lou-Tellegen	D. 5
13	Lasky	The Cheat	Fannie Ward	D. 5
16	Pallas	The Reform Candidate	Maclyn Arbuckle	D. 5
20	Famous Players	The Immigrant	Valeska Suratt	D. 5
23	Famous Players	The Red Widow	John Barrymore	C. 5
27	Lasky	The Foundling	Mary Pickford	D. 5
30	Famous Players	Denman Thompson's	"The Old Homestead"	D. 5

(C.—Comedy. D.—Drama.)

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FILM FLASHES FROM CHICAGO

Tribune Ousts Hearst With Selig—Ford Starts a Flivver Film

CHICAGO, ILL. (Special).—The *Animated Weekly* put out by the Chicago Tribune has been discontinued. It was operated upon a small scale and was not a big success. It was put out by the Central Film Company, in Chicago, and while a disappointment in some respects it led the Tribune into the game proper, and the result is a combination with Selig, by which the *Tribune-Selig Weekly* will be issued, starting Jan. 3. The *Hearst-Selig Weekly* will stop. The Tribune German and Russian war pictures have been a great success wherever shown, which is another incentive to the Tribune.

The Ford Automobile concern is to put out a weekly called the *Ford Animated Weekly*. The first release came to Chicago last week. It does not seem to be designed to boom Ford, although there are occasional pictures which bring that concern in the public eye. There will be eighty-six copies to be shown all over the country.

"The Birth of a Nation" continues to do big business at the Colonial. The picture has been shown in one-night stand cities of Wisconsin to big returns. Will M. Elliott may take the Michigan rights.

The Studebaker has given up the \$1.50 idea and the house will revert to Jones, Linick and Schaefer, who will continue the Triangle service at fifty cents top prices.

Essanay raided Chicago's slum district for five hundred characters for a three-act picture, "The Law's Decree." There were plenty of down-and-outers to be had. Most

of the regulation type looked like hoboes. The exact type was finally secured by a visit to the Dawes Hotel, the hostelry established by Charles G. Dawes, the wealthy Chicago banker, in memory of his son. This is not a charity hotel, but one where men out of employment can get rooms and board for a nominal cost. They welcomed the chance to earn a few dollars a day, and were perfectly willing to give full service, for they stormed the doors of the swindling office in the photoplay, which in reality were doors into the studio of Essanay, with such vigor that they were carried off their hinges.

A new one thousand seating capacity movie house is to be erected at North Clark and North Avenue in what is considered a dandy location. E. E. MEREDITH.

EQUITABLE'S NEW POSTERS

The Equitable Motion Pictures Corporation, of which Arthur H. Spiegel and Lewis J. Selznick are the guiding geniuses, have contracted for the issuance of five thousand stock posters, upon which sixteen sheets are to bear the names of the many Equitable stars, authors and plays, and of which nine sheets will be left blank for crosslining the name of the theater and the dates of appearance. The posters are in red, green and brown, and done artistically from a sketch supplied by Arthur J. Dewey, whose cover work on various magazines has attracted more than passing interest.

FILM SOCIETY IN FLORIDA

JACKSONVILLE, FLORIDA (Special).—Mr. and Mrs. Malcolm Williams are in Jacksonville, Fla., for a stay of several weeks on a honeymoon trip. Mrs. Williams will be remembered as Florence Reed while in the cast of "The Yellow Ticket" company. Mr. Williams while here will be under the direction of Richard Garrick, who is working on a six-reel feature at the Gaumont Studio.

Hal Forde, of the Gaumont Company, gave a buffet supper and dance to sixty members of his own and the Kalem Company. Mr. Forde first came to Jacksonville with the Kalem several years ago, and this was a most enjoyable get-together-love-feast.

William F. Haddock, director of the permanent Gaumont Company located in the buildings and park, formerly known as Dixieland, has the studio busy with several features in the making.

The latest additions to the picture colony are a Thanhouser and Vlm Company. E. O. UEDERMANN.

PRODUCER PRAYING FOR SNOW

Donald Mackenzie, the Pathe producer, will soon start work upon "The Precious Packet," adapted from the novel of the same name by Fred Jackson. Lois Meredith, one of the most beautiful of the younger women upon the stage, and Ralph Kellard have already been signed for the picture. Mr. Mackenzie will have to take his entire company to a Maine lumber camp to spend several weeks there, since many of the scenes are laid amid such surroundings. In the meantime he is anxiously awaiting reports of heavy snowfalls.

The scenario requires deep snow, you see.

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TEN CENT LIMIT AT WEST POINT

W. C. Brandon, Atlanta branch manager of the V-L-S-E, reports that at West Point, Ga., the city government of that community has fixed by statute the maximum admission which an exhibitor of motion pictures may charge there.

This maximum is ten cents, and in the event that the exhibitor insists that he cannot show a picture for that price, and he can prove to the city authorities that it has such exceptional merit as to warrant him in charging more, he is required to pay the city a sum of \$50 for the privilege.

FOX'S TAKE TO THE WATER

Judging from all reports the Fox Film Company's troupe at Jamaica, British West Indies, are having a fine time. Terra Firma will be very unsatisfactory to the sea nymphs, who are practically living in the water. A letter from Grace Hewitt says that they will all be Annette Kellermanns before they return to Broadway.

ANTHONY KELLY

PLAYWRIGHT

LATEST RELEASES

THE MOST SUCCESSFUL FEATURE RELEASED THIS SEASON

"THE SOUL OF A WOMAN" With EMILY STEVENS

Direction of EDWIN CAREWE

FLORENCE ROCKWELL

IN **"BODY AND SOUL"**

By WM. J. HURLBUT

Direction GEO. IRVING

BEN WILSON

IN

"SHATTERED NERVES"**COMING**

ETHEL CLAYTON and HOUSE PETERS in
"THE GREAT DIVIDE"

By VAUGHAN MOODY

Direction EDGAR LEWIS

RICHARD BUHLER and ROSETTA BRICE in
"A MAN'S MAKING"

By "JACK" PRATT

Direction "JACK" PRATT

ORIGINALSJUNE DAVE in **"THE HOUR OF THREE"**

An original LUBIN Four Part feature

Direction JOSEPH KAUFMAN

JOHN FORTIER in **"THE CITY OF FAILING LIGHT"**

Original LUBIN Four-Part Feature

Direction GEORGE TERWILLIGER

"STREETS OF SILENCE"

An original LUBIN

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MARGUERITE CLARK IN "STILL WATERS"

Nesta Marguerite Clark
Joe Martin Robert Broderick
Dr. Ramsey Robert Vaughn
Ring Master Arthur Evers
Drass La Rue Ottola Nesmith
Jed Perkins Philip Tongue
Mike the Kick Robert Coville
Bouding Bonnell Harry La Pearl

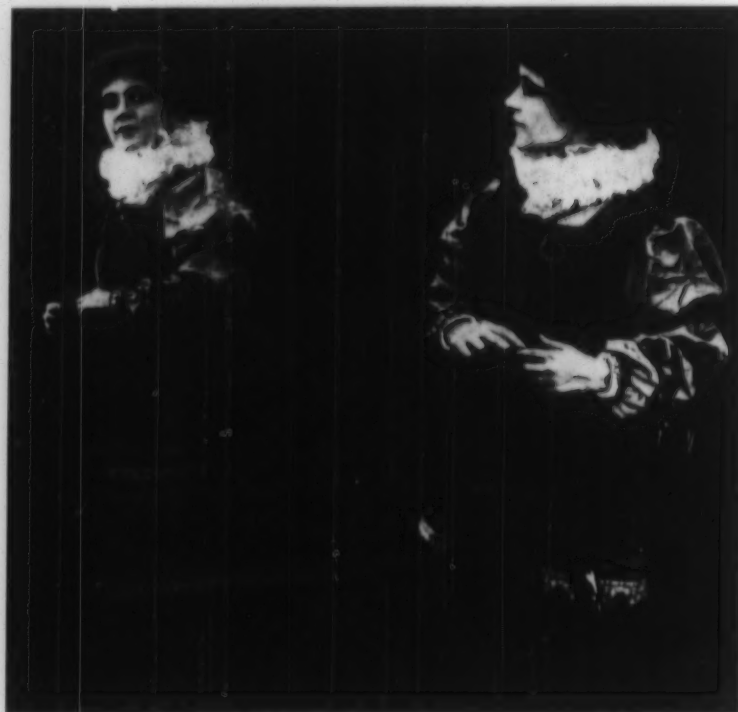
In "Still Waters" Edith Barnard Delano has written a thoroughly good story, pathetic 'tis true, but still highly interesting and entertaining. With a simplicity that is almost naive she depicts the love story of a young girl in most unusual settings, and does it with a directness of manner that is indeed a relief in these days of complicated screen expositions.

It is hardly necessary to state that Marguerite Clark was charming and delightful, for she is that in all of her screen productions, but her winsomeness and charm seemed to be particularly emphasized in this picture. And coupled with it there was a pathetic sweetness that added greatly to her natural charm of personality. Above all she is a finished and accomplished actress, and one who knows how to get the most out of a part without in the least overacting. It is always a pleasure to watch her.

J. Searle Dawley, the director, also deserves great commendation for the manner in which he has staged this subject. With

an old picturesque canal boat to work with he has achieved some beautiful settings that are not only pleasing to the eye but inspire a desire to wander and linger along watery pathways. The photography throughout was particularly beautiful.

Though the story is simple as to theme it has been developed in such a manner that it is interesting and entertaining from start to finish. It tells in great detail of the love affair of a young girl whose grandfather is the captain of a canal boat. The girl's mother had run away from home and married a circus performer for which her father disinherited her. Later her baby daughter, while sleeping in a trunk, was carried away on a circus baggage wagon, and as the wagon passed alongside the canal the trunk fell overboard and was picked up by the grandfather. Then Nesta, the girl, falls in love with a young doctor, but the grandfather refuses his consent out of pure selfishness. Nesta finds her mother's old circus clothes and dressing up in them plays at the circus. A horse that they had recently bought hears the screeching sounds of a steam calliope, runs away with her, and she ends up at a country circus where it adventitiously happens her mother is one of the performers. The tangled skeins of their lives are soon straightened out and the necessary reconciliations follow. E.



MARGUERITE CLARK AS "THE PRINCE AND THE PAUPER," FAMOUS PLAYERS' RELEASE OF NOV. 29.



THE BATTLES OF A NATION

Greatest Artistic Triumph
in

History of Motophotography!

A Broadway Sensation at Park Theatre, New York.
The Magnet of Thousands!

This is a Masterpiece, Showing Actual Warfare with Official Austro-Hungarian and German Pictures

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The American Correspondent Film Co., Inc.

220 West 42d Street, New York

"THE BATTLES OF A NATION"

Austrian War Pictures at the Park Show the Actual Siege of Warsaw

A feature film which combines all the interest of the most intense drama ever staged with the educational value of current history, that is absolutely real both in theme and in characters, is "The Battles of a Nation," the remarkable collection of war pictures now being shown at the Park Theater. The American Correspondent Film Company, Inc., is the sponsor for the new production.

For the first time the actual bombardment of a city is depicted on the screen. The interior of an Austrian observation post during the shelling of the outer forts of Warsaw, a telephone outpost near the enemy's trenches, the firing of the big Austrian skoda mortars, the answering fire of the Russian guns a few miles away, and finally the complete destruction of the mighty Russian fortress, which was believed to be well-nigh impregnable but

which crumpled like paper before the deadly work of the Austrian artillery—these and other remarkable scenes are pictured in a manner so vividly real as to electrify the imagination.

"The Battles of a Nation" is an actual account of the experience of Albert K. Dawson. The scenario is the work of Tom Bret, who has taken thousands of feet of film sent over by Dawson and has arranged them into six reels of the most wonderful real life photo drama ever produced.

In the taking of these films the daring Dawson often found himself in extremely tight places, on one occasion being caught between the Russian and Teutonic lines. Several other times the intrepid Yankee was the target for Russian bullets, but each time he managed to escape with a whole skin and some excellent "war stuff," as he describes it.

TAKING "AUTUMN" AT KINGSTON

KINGSTON, N. Y. (Special).—The Universal has a company of players stopping at Kingston, whence the players can travel in a short time to Rosendale, Whiteport and vicinity, where they are staging the five-act motion-picture drama entitled "Autumn."

The scenes in and around the surrounding country are very similar to a logging camp on the Saskatchewan and to a Canadian mill town.

The stars who will take part in this production are Miss Violet Mercereau; Lieutenant Percy Richards and Paul Panzer. The company will be here about two weeks.

The picture is being made under the personal directions of Mr. O. A. C. Linds, who is recognized as one of the best feature directors in America for this style of picture.

A. EDWARD WALKER.

AUSTRALIA CALLS ARTHUR SHIRLEY

Arthur Shirley, who takes the lead in Thomas Dixon's "Fall of a Nation," has received a "call back" to his native land, Australia. It is from a promoter, who offers to provide the funds and the studio if Shirley will return to Sydney and act there. "Why don't you come home?" says the writer. "You would have a big reception, and your films would be shown in every cinema house in Australia and New Zealand." However, Shirley seems to be pretty well pleased with his present place in Los Angeles.

REVELLE'S PHOTO EXHIBITION

Hamilton Revelle, who is playing a stage engagement with "Fair and Warner" at the Eltinge Theater, has begun work on another Rolfe-Metro feature production, which is unnamed as yet. He has signed a long contract with the Rolfe Photo Plays, Inc., and will appear in at least five big productions. In addition to his work on the stage and screen, Mr. Revelle is an expert photographer, and will give an exhibition of sixty marvelous prints at the Allison & Hadaway art gallery in Fifth Avenue during the first two weeks of December. He has received five gold medals for exhibitions he gave in Paris and London. Among the prints he will show are studies of New York streets and many artistic prints made in Italy, where he was starring in the big Ambrosio productions until Italy went to war.

SCOTT SCOUTS FOR BELMORE

Virtus R. Scott, who has been with the Biograph, Famous Players, New York Motion Picture Company, Equitable and other companies, has signed as assistant director to Lionel Belmore, who will direct future Quality-Metro features, in which Francis X. Bushman and Beverly Bayne are starred. Mr. Scott is a former newspaper man and has had a wide experience in that field. He was born in New York City, and considered an authority on appropriate and interesting "locations," where exteriors can be photographed.

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Patheplaywright

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The Galloper
The King's Game

Nedra
The Beloved Vagabond
The Light That Failed

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With GEO. KLEINE

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ERIE, PA.
November 17th, 1915.

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We wonder how the "other fellow" found time to telegraph on the opening night assuring you of their success. This is our first breathing spell.

"The Strand" opened to the public Friday evening at 6:30, the performance beginning promptly at 7:00 P. M., opening overture by the Strand Symphony Orchestra—11 pieces, leader, Prof. Franz Koehler, who, incidentally, has a Symphony Orchestra in the city of 57 pieces.

We opened with "The Lamb" and "My Valet." The house was crowded both performances and it is estimated that we turned away over 2,000 people (seating capacity of the house 1500). The Triangle Photoplays, the Orchestra, and the Theatre itself was a revelation to the people of Erie.

We are proud of the Triangle service we are giving, which is so far ahead of anything heretofore shown that it is a revelation to the people, and we believe if we are given an opportunity to entertain any of the representatives of the Triangle people, even of the good city of New York, they will be equally proud of the Theatre in which their Photoplays are being presented.

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MUTUAL FILMS

The Bluffers (American, Released Nov. 26).—A single-reel comedy featuring Vivian Rich and Alfred Voshburgh, released on the Mutual programme. It is very weak as a comedy, but good action and picturization carry the plot to a fairly successful ending. The story is about a young couple who elope without father's consent. The just about manage to exist on hubby's small salary. Father relents and pays them a visit. With borrowed furniture they make a fine impression and, of course, father's thinking that they are successful, forgives them, and sends them a check.

The Valley Feud (Mutual, Released Nov. 26).—A typical Western drama produced by Mustang. This two-part drama has a very good plot which is well told in an able and picturesque

manner. Anna Little, as Glory Rogers, the sheep herder's daughter, and E. Forrest Taylor as a cattleman, give remarkably good characterizations of their parts. The scenic effects are really exceptional. The herds of sheep, the country itself and horsemanship are very praiseworthy. The entire picture takes place in the Western grazing lands, where Joe Bolling, a cattleman, falls in love with Glory Rogers, a sheep herder's daughter. Because of a feud between the cattleman and herders, which afterward leads to hostilities, Joe is unable to show his feelings. His father is shot in a battle, and he makes Joe promise never to marry a Rogers. Glory saves Joe's life in the continuation of the feud, but because of his vow to his dying father he feels that he cannot marry. The discovery that Glory was only Rogers's niece and not his daughter changes things, and peace is declared between the cattleman and the herders, and also between Joe and Glory. S.

REVIEWS OF FEATURE FILMS

"BODY AND SOUL"

A Five-Part Dramatic Feature. Written by William Hurlbut. Produced by the Frohman Amusement Corporation and Released Through the World Film Corporation, Nov. 22.

Claire Martin Florence Rockwell
Howard Kent Kenneth Hunter
Scott Houghton Robert Whitworth
Charles Houghton Jack Sherrill
Mrs. Taylor Mrs. Cecil Raleigh
Dr. McDonald Fraser Coulter
The Rider George Irving

Aphasia, in a word, would describe the principal point upon which this drama turns. It is one of those stories of mental lapse, which in this case is the affliction of the heroine. She wanders away from her home in the city and turns up in a timber district, miles from her home. After a series of adventures with rough characters whom she meets in the woods, she comes upon a cabin occupied by a New York hunter. He shelters her for about a week and then begins to look for some return in the way of affection.

While he is out one day an impetuous stranger comes along and has no difficulty, in her weakened mental state, in embracing her. In the midst of this the huntsman returns and has a terrible fit of anger. He disfigures the girl on the breast with his knife as a mark of proprietary interest in her. Then he sets the cabin afire and leaves, after which she crawls outside and faints.

Later she comes upon a ruffian who, in a struggle, throws her down an embankment. The shock of this fall terminates her aphasia, and she finds her way back to her city home by making inquiries. At home her malady is understood, and she is received gladly and once more takes up with her regular lover. By this time the huntsman has returned to town and has located her by accidentally seeing her photograph in a Fifth Avenue window. He at once begins to bother her with his attentions, but she does not remember him, but as he seems to know all about the scar on her neck, and as she knows nothing about it, out of sheer curiosity she accepts an invitation to go on his houseboat in the East River and hear the explanation of the scar. He explains the scar and then makes violent love.

In the struggle that follows she kills him with a dagger which is lying conveniently by. Just at this moment her regular lover is passing conveniently by in a rowboat, and, hearing the commotion, comes to the houseboat, where he finds that she has once more gone back into her state of mental aberration. He gets her away quickly, but her scar is left behind. A nephew of the murdered man traces her by this scar, and is about to set the police on the unfortunate heroine when some one produces some dangerous evidence on him in another matter altogether. So he decides to keep quiet, and the heroine and her lover seem matrimonially inclined.

The story itself puts rather a severe strain on the spectator's sense of probability, but if that element can be waived the picture might prove fairly interesting. Better photography also might have compensated for some of the shortcomings of the story itself. The direction is not at all times clear, and the actors are handicapped to a certain extent by the neglect of other departments. On the whole, the cast is a capable one, but the opportunities to display acting talents are limited. H.

"LIFE WITHOUT SOUL"

A Five-Part Drama. Produced by the Ocean Film Company. Featuring William Cohlil and Percy Darrell Standing. Released Through State Rights.

CHARACTERS IN THE PROLOGUE:
Victor Frawley William W. Cohlil
William Frawley George De Carlton
Elizabeth Lavens Lucy Cotton
Claudia Frawley Pauline Curley

CHARACTERS IN THE PLAY:
Victor Frawley William W. Cohlil
His Creation Percy Darrell Standing
William Frawley George De Carlton
Richard Clerval Jack Hopkins
Elizabeth Lavens Lucy Cotton
Claudia Frawley Pauline Curley
Victor Frawley David McCauley
Elizabeth Lavens Violet De Biecarl

Seldom has a more intensely absorbing picture been produced. The impressive action and tremendous power of the play seem to cast a hypnotic spell over the audience, to such an extent that the entrance of a new character during a tense moment will have a visible effect. The plot is a radical departure from the conventional motion picture themes. It is a picturization of the famous story, "Frankenstein," which loses none of its value through pictorial presentation. The play is absolutely gruesome, even to the smallest details. There is not the least bit of light comedy to relieve the continuous tragedy of the situations. The story is very timely in this day of belief in the mightiness of human power. It teaches a lesson that, however powerful man may become, there is still a power that dwarfs him. Man may some day be able to create chemical life, but the soul is without his province.

As the story tells, Victor Frawley has discovered this chemistry of life and he determines to create a superman. He explains his discovery to his affianced wife and his conferees. Before retiring that night he reads the book "Frankenstein," and as he proceeds he substitutes himself and his relatives as the leading characters. He imagines himself a student taking up a course in natural philosophy at the university. In the course of his studies he discovers a life-

giving fluid and with it he succeeds in creating a superman, tremendous of physique, but possessing no conscience. Fearful of his creation, Frawley escapes from the university. His creation attempts to find him, and in his travels is shunned and stunned by humanity, and finally stumbles upon his master. Having become accustomed to the ways of civilization, the monster demands that Frawley create him a mate. Frawley refuses, and his creation murders his sister to bring to him a realization of his loneliness. Fearful of consequences in the future, Frawley creates him a mate, but when he realizes the blight that would befall the world from the offspring of these two, he destroys the female of the species. The monster vows vengeance and murders Frawley's wife on her wedding night. Either one or the other must die, so Frawley determines to kill his creation, but he dies first and the monster also passes in to the great beyond.

Dr. Frawley finishes the book, and determines by reason of the lesson taught not to attempt to better the work of the Almighty. So he destroys the vital fluid and joins his affianced wife.

The ending brings sighs of relief from the audience who have been enthralled by the play. Although gruesome the picture is not in the least objectionable. The cast is exceedingly capable and the beautiful scenes present a strong contrast to the tragic situations which they encompass. The story is well told but the photography could have been better in places. S.

"HEREDITY"

A Three-Part Broadway Star Feature Released by the Vitaphone Company, Nov. 20. Produced by William Humphrey. Featuring Carolyn Birch and Katherine Lewis.

Beatrice Van Dorn Carolyn Birch
Grace Whitfield Katherine Lewis
Mr. Burleson Rose Tapley
Mr. Burleson Thomas Mills
Mrs. Van Dorn Anita Scott
Mr. Van Dorn Temple Saxe
Mrs. Whitfield Katherine Franek
Mr. Whitfield Jay Dwiggins
Jim Greenfield William Humphrey
The Spider Denton Vance

"As the father is the child" is the theme of this powerful three-part drama. Although the plot is not unique, it is treated in such a finished manner that as a result a very strong picture has been produced. Action and interest are centered entirely on the picture. It holds the audience and several weak places are almost unnoticeable. An able cast handles the roles very successfully. The photography and detailing are up to the usual standard of these features and the picture offers a remarkable study for criminologists.

The story is that of a baby who is mistaken for a child born of poor but respectable parents. Both of the children are adopted, the walf by a wealthy family and the other by a family in medium circumstances. As the children grow up the walf shows criminal tendencies, which continue to develop. She marries a gangster and is recognized by her father, who, unable to reform her, kills her and then ends his own life. The other child has grown up reliable and eminently respectable. In the end her foster-parents prove to be her real parents. S.



FLORENCE ROCKWELL.
In "Body and Soul," World Film Co.

REVIEWS OF GENERAL FILMS

The Vengeance of Hannah.—A two-part drama, released by Selig, Nov. 15, directed by Oliver Curwood, and featuring George Larkin and Lafayette McKee. It is seldom that such an exceptionally good two-part drama is produced. The story is good and well told, although the introduction and ending are somewhat weak. Repetition is the weakening factor at the beginning. The scenic effects are excellent, and except in one or two places the photography is good. The details, except for the fact that a small rowboat is used as a liner's lifeboat, have been the subject of much commendation. Local Oriental color is well observed. The picture is diadematic. Henry Ransom's love for a girl is unrequited, and he goes to tell woes to his father's old friend, General Braddock. The general discloses his life-story, thinking that it will teach his young friend a much-needed lesson. The story goes that, while stationed in the East, he had married a young girl, and she had been welcomed to his home. He had gained the love of his wife, and, betraying his trust a second time, had tried to steal the sacred jewels of Hannah. In the attempted elopement with the wife of his friend, he and his wife were both killed as they were on a ship, when the cannon is fired in honor of a native hero. Better disappointed in love, as there are other girls, than disgraced by a loveless marriage, Braddock tells his young friend.

Gone to the Dogs.—A two-part Vitagraph drama, featuring Antonio Moreno and Frankie Mann. Released Nov. 16. There is a certain fascination in episodes that appeal to the average person, and that quality characterizes *Gone to the Dogs*. The picture is better than the poorly-selected name leads us to believe. Pathos is a striking characteristic, and it is a plot different from the ordinary run, that tells the story. Antonio Moreno and Frankie Mann act the part of gypsies with good effect. The scenic effects throughout are fair, and the photography is up to the usual Vitagraph standard. Antonio Moreno as the gypsy, Willie Buckland, tells the story of his life, and why he and his wife return to a certain village each year to hear the chiming of the little church. In youth both the ambition to do big things had overcome him, and he had left his sweetheart, Jane, and gone to the city where he squanders his money on "the painted woman," who truly falls in love with him and he marries her. Wanderlust overcomes him, and he finds Jane. His wife dies, and Jane nurses him through his illness that follows. He professes his love for her, but she makes him prove it by telling him that if he finds her at the end of a year she will be his. The last day of the elapsed period he finds her as the chiming is ringing in their childhood home.

Crossed Wires.—An episode in the "Hazard of Helen," released Dec. 4 by Kalem. The chances that Helen Gibson takes in this picture are enough to make an audience gasp. Jumping on a moving freight train, fighting on the roof of a moving freight car, and jumping from a fast running automobile to a freight car are some of the thrills she affords in this picture. The picturization in this episode fully equals the high standard of former releases in this series. Two convicts escape from prison and hop a freight. Overcoming the engineer and firemen they take their clothes and make their way to a nearby town. While telephoning to a friend, due to crossed wires, Helen overhears the conversation and also a plot to smuggle Chinese into the country in a freight car. With the aid of her friend, a young engineer, the escaped convicts and the Chinese are caught, with the other principals in the plot.

Minnie and the Tiger. (Kalem; released Dec. 6).—A mildly amusing comedy, featuring Bud Duncan and Ethel Tencare. The league on hunting, the fear of a lover, and the antics of the tiger are very expressive. The photography and the scenic effects are good, but the action lags in places. The story is that two men are in love with Minnie. One of them pretends to be a tiger, and the other, a tiger. A tiger appears, and he makes a hurried exit. His rival, who seems to be cowardly at first, catches the beast, which is only a pet of Minnie's, and would harm nobody. Bravery personified, he proposes to Minnie, and is accepted.

The Ancient Coin.—An episode in *The Ventures of Marguerite*, featuring Marguerite Courtot. Released by Pathe, Dec. 3.—This two-part episode is replete with action, carrying out a novel plot dealing with dual personality. The roles are well taken, especially that of Dangler, who leads a society life, his income being the proceeds of begging. The vivacity of Marguerite Courtot is in marked contrast to the sluggishness of characters so often seen. Although there is little beauty in the scenic effects, the details are very good. Dangler, Marguerite's suitor, having all the appearances of a society man, is under suspicion to a certain extent since he has no visible means of support. Bob, his rival, is held up and robbed. Marguerite's suspicion is aroused when she sees Bob's pocket coin in Dangler's possession. Dangler, having instigated the robbery, is seen paying the highwaymen. Marguerite and Bob trail him to a hut. He comes out disguised as an organ grinder. When he plays on a street corner, collecting pennies, they strip him of his disguise, and have him arrested.

Sonny Jim and the Great American Game.—A single-reel comedy, featuring Bobby Connelly, Teft Johnson, and Mabel Kelly. Released Nov. 15. A clever little comedy in which the weak plot is overcome by the good acting of Bobby Connelly as Sonny Jim. Sonny Jim, like all American boys, is a baseball enthusiast. The game has such great attractions that everything is put aside for a time. Mother's command that he be home in time for dinner is forgotten, and father has to be sent after him. Father, likewise, becomes interested in the game, and while the meal waits, mother has to chase after them both. She gets there in time to see Sonny knock out a home run, which wins the game. Sonny is forgotten in the excitement that follows.

The Counts.—A single-reel Vitagraph comedy. Released Nov. 17. Produced by Ralph Ince with an all-star cast. This exceptionally amusing comedy shows the master touch of Ince throughout. The situations are strikingly funny, and the acting of Anita Stewart, Earle Williams, and Albert Roccardi is unquestionable. The scenes are very elaborate for a short picture. The hand of Anita, a young heiress, is sought by Earle, a young American. Father upsets their plans with an ultimatum, that a young count, very wealthy, is going to call, and Earle will then have to make a permanent departure. Earle gets his friends to help him out of his dilemma. Seven of them impersonate the count, and by the time Anita's father gets through with the numerous noblemen he is so thoroughly disgusted with foreigners that he fires the real count of the house, and is only

too glad to give his consent to Anita's betrothal to Earle.

Hearst-Selig News Pictorial, No. 93 (Released Nov. 15).—Striking pictures of the Harvard-Princeton football game are the feature of the pictorial. These views alone would make the weekly very interesting, but there are also excellent pictures of the Italian troops forcing their way through the Alps. Bringing war nearer home, the recent battle between Carranza and Villa forces at Agua Prieta, Mexico, and its resulting trouble on the American side of the border is clearly shown. There are also scenes of less important events of recent occurrence throughout the country.

The Sultan's Paradise (Pathe, Nov. 22).—One of the places of greatest interest in the world to-day, without a doubt, is Constantinople. The Turkish capital is one of the big news centers at the present time, and any views of it are bound to attract attention. *The Sultan's Paradise*, the Pathe travelogue picture, released Nov. 22, is a series of views of the metropolis of the Orient and its environs. Excellent pictures of the harbor, battleships anchored near the shore, natives, and prominent buildings of the city are shown.

American Water Birds.—Pathe nature study pictures. Released Nov. 22. The beauty of American birds, aquatic in character, is excellently shown in the newest of the Pathe nature study pictures. Gulls, pelicans, and swans are seen with their young. Swan life in its minutest details, in beauty and splendor seldom excelled, is viewed at close range.

FEATURE FILMS

A Transaction in Summer Boarders.—A two-part comedy-drama, released Nov. 22 as part of *The New Adventures of J. Rufus Wallingford Series*, featuring Max Fisman, Lolita Robertson, and Burr McIntosh. Produced by the Whartons, and released on the Pathe programme. Although lacking some of the comedy of prior releases in the series, *A Transaction in Summer Boarders* is one of the most interesting. J. Rufus and "Blackie" Daw separate a wealthy young engineer from some of his superabundance of money. They do it by the perfectly legitimate means of selling him some property. Wallingford shows his master hand as a capitalist. Percival Algernon Swivel expresses a wish to J. Rufus that he would like to own a Summer hotel. Wallingford is only too ready to sell him "The Pine Lake House." A little matter of ownership is readily settled with a \$5,000 check, and the place is quickly renovated under the supervision of Blackie and J. Rufus. Now to be a paying proposition, a Summer hotel must have first-class guests. A stranded burlesque company proves their salvation. Percival, as is his habit, falls for the ladies, but this time the object of his devotion, instead of using him for a good thing, puts him wise to the fact that Wallingford is using him as a sucker. Having smelt oil about the place he laughs at her, and discloses a plan to do J. Rufus out of his valuable lands. Despite Blackie's earnest plea Wallingford refuses to accept \$10,000 for the place. Fifty thousand is his price. In the end he gets it, and Swivel lets them in on the secret that he has discovered oil on the property. Leaving for home, Wallingford tells his partners that he had soaked the place with oil, knowing that Swivel, a mining engineer, would bite.

The Black Hole of Glenrannald.—The second two-part episode in the new Stingaree series, based on the famous stories by E. W. Hornung, featuring True Boardman. Released by Kalem Dec. 8. Produced by J. W. Horne. Unique scenery, unspoiled by poor photography, a good plot full of action and interest, and fine interpretation of roles make an excellent and entertaining picture of *The Black Hole of Glenrannald*. The panoramic views in this picture are subjects for much favorable comment, and although intensely dramatic there is a certain amount of quaint humor which tends to make the picture more fascinating. This is especially so when McBean and his clerks become victims of the trap which they had set for Stingaree. Stingaree, himself, is a new type of character in motion pictures, and True Boardman handles the part very well. Stingaree, an enemy of society and a bold, polished bandit, robs the mail coach in the valley. McBean, the banker, takes elaborate precautions that a like fate will not befall his bank. Despite them Stingaree and his pal, Howie, call on McBean while he is at dinner. One of the bank clerks had unwittingly told Stingaree of the trap, and he uses it to get McBean out of the way. The two clerks are likewise dumped into the pit. One of them is forced to come up and open the safe. Just as they are about to leave with the money, troops whom Mrs. McBean had notified, after effecting her escape, come up blocking Stingaree's departure momentarily. The clerk joins the robbers with the intent of capturing Stingaree and getting the reward offered for his apprehension. He fails, and is left bound to a fence where the pursuers find him. Stingaree and Howie riding off into the bush. If future episodes are as good as the first two, Stingaree will, without doubt, become one of the most popular serials, as it is so different from any others yet produced.

A Night in the Show.—A two-part Essanay special. Released Nov. 15. The equanimity of an audience is always disturbed when Charlie Chaplin makes his appearance. *A Night in the Show* is no exception to the rule. If anything Chaplin as a first-nighter, a suave and polished gentleman, from all appearances, is far more entertaining than in many of the other roles he has taken. Not for a moment during the entire picture does interest slacken or action lag. When Charlie is shown disturbing the peace of neighbors, a rowdy in the gallery does. Of course, Charlie has never been known to do the right thing, so he steps to the head of the line to get his ticket. He is duly put at the end, which happens to be near a statue, and he stands behind the craven image until the show has begun. He then disturbs the people by pushing his way into the wrong seat. His neighbors are not to his taste, so a row ensues, and Charlie is gently but firmly requested to sit near the rear of the house. A flirtation with his neighbor results disastrously, and Charlie's next seat is in a box, shutting out the stage. His assistance to the actors is given gratuitously whether required or not. An actor who does not meet his approval is the target for a good assortment of nasty, handed, with telling aim. A fire eater, starting flames with his magic, brings the gallery red to life. His first thought is the hose, which he immediately unwinds and turns the stream on the stage. His hand is unsteady, and Charlie and others in the audience are treated to a bath. Charlie is literally drowned out.

Selig

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Fifth in the rural comedy series, "Chronicles of Bloom Center," released Monday, December 6th in two merry mix-ups. Percy's uncle orders that erring youth to marry a pretty Bloom Center girl within twenty-four hours or forfeit his inheritance. All Bloom Center femininity is surely girlish, and when the news is noised abroad, Percy's troubles begin!

"ORDERS"

A Selig one-reel drama, released Tuesday, December 7th. Thomas Santschi appears in the role of a traffic officer. An unusually strong offering!

"THE BABY AND THE LEOPARD"

Selig Jungle-Zoo Wild Animal drama in one reel, with Edith Johnson and Baby Jean Fraser. Released Saturday, December 11th.

"I'M GLAD MY BOY GREW UP TO BE A SOLDIER"

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FEATURES ON THE MARKET

PARAMOUNT FILM CORPORATION

DATE	PRODUCER	PLAY	STAR
Oct. 4	Famous Players	Zaza	Pauline Frederick
Oct. 7	Famous Players	The Girl of Yesterday	Mary Pickford
Oct. 11	Famous Players	The White Pearl	Marie Doru
Oct. 14	Lasky	Blackbirds	Laura Hope Crews
Oct. 18	Lasky	The Chorus Lady	All Star Cast
Oct. 21	Lasky	The Secret Sin	Blanche Sweet
Oct. 25	Morosco	The Yankee Girl	Blanche Ring
Oct. 28	Famous Players	The Masqueraders	Hazel Dawn
Nov. 1	Lasky, By arrange-	Used	
Nov. 4	Famous Players	Carmen	Geraldine Farrar
Nov. 8	Famous Players	Still Waters	Marguerite Clark
Nov. 11	Famous Players	Madame Butterfly	Mary Pickford
Nov. 15	Famous Players	The Red Widow	John Barrymore
Nov. 18	Famous Players	Bella Donna	Pauline Frederick
Nov. 22	Lasky	The Mummy and the Hummingbird	Charles Cherry
Nov. 25	Pallas	Chimnie Fadden out West	Victor Moore
Nov. 29	Famous Players	A Gentleman from Indiana	Dustin Farnum
Dec. 2	Lasky	The Prince and the Pauper	Marguerite Clark
Dec. 6	Morosco	Mr. Gex of Monte Carlo	Theodore Roberts
Dec. 9	Lasky	Jane	Greenwood and Grant
Dec. 13	Lasky	The Unknown	Lou Tellegen
Dec. 16	Pallas	The Cheat	Fannie Ward
Dec. 20	Famous Players	The Reform Candidate	Maclyn Arbuckle
Dec. 23	Famous Players	The Foundling	Mary Pickford
Dec. 27	Lasky	The Red Widow	John Barrymore
Dec. 30	Famous Players	The Immigrant	Valeska Suratt
		Donnan Thompson's Old Homestead	

EQUITABLE RELEASES.

Oct. 4	Triumph	The Price	Heien Ware
Oct. 11	Equitable	Blue Grass	Tom Wise
Oct. 18	Equitable	The Hudgson	Kathryn Osterman
Oct. 25	Triumph	Divorced	Hilda Spring
Nov. 1	Triumph	The Better Woman	Lenore Ulrich
Nov. 8	Equitable	Should a Wife Forgive	Lillian Lorraine
Nov. 15	Equitable	The Cowardly Way	Florence Reed
Nov. 22	Equitable	A Daughter of the Sea	Muriel Ostriche
Nov. 29	Triumph	Not Guilty	Cyril Scott
Dec. 6	Triumph	The Warning	Henry Kolker

V-L-S-E. INC.

Nov. 1	Essanay	The Crimson Wing	E. H. Calvert, Beverly Boyne, and Ruth Stonehouse
Nov. 22	Lubin	The Nation's Peril	Earl Metcalfe and Ormi Hawley
Nov. 29	Vitagraph	The Turn of the Road	Joseph Kilgour and Virginia Pearson
Nov. 8	Essanay	The Haven	Henry Walthall
Nov. 15	Seitz	Sweet Algeum	Charles Richmond and Eleanor Woodruff
Nov. 22	Vitagraph	Heights of Hazard	Robert Edeson
Nov. 29	Vitagraph	The Caveman	Bryant Washburn and Ruth Stonehouse
Dec. 6	Lubin	The Man's Making	Richard Buhler and Rosetta Brice
Dec. 13	Selig	I'm Glad My Boy Grew Up to Be a Soldier	Harry Mestayer
Dec. 20	Vitagraph	The Price for Polly	Edith Storey and Antonio Moreno
Dec. 27	Lubin	The Great Divide	Ethel Clayton and House Peters
Jan. 3	Essanay	What Happened to Father	Frank Daniels
		The Misleading Lady	Henry Walthall and Edna Mayo

WORLD FILM CORPORATION

Oct. 25	California	Salvation Nell	Beatriz Michelena
Nov. 1	Shubert	Bought	Frederick Lewis and Ethel Gray Terry
Nov. 8	Harris	Hearts of Men	Holbrook Blinn
Nov. 15	Shubert	A Butterfly on the Wheel	Eucelle Polin
Nov. 22	Blaney	Little Church Around the Corner	Robert Warwick
Nov. 29	Brady	The Sins of Society	Clara Kimball Young
Dec. 6	Shubert	A Modern Camille	Edwin Arden
Dec. 13	Shubert	The Gray Mask	Vivian Martin
Dec. 20	Brady	Over Night	Alice Brady
Dec. 27	Brady	The Rack	

GENERAL FILM FEATURES.

Biograph Nov. 3	Dora Thorne. (Four reels.)
Biograph Nov. 10	The Laurel of Tears. (Three reels.)
Biograph Nov. 17	The Gambler of the West. (Four reels.)
Biograph Nov. 24	The Reproach of Annesley. (Three reels.)
Kalem Nov. 1	The Coquette. Four parts.
Essanay Nov. 2	Despair.
Lubin Nov. 3	A Western Governor's Humanity.
Selig Nov. 4	Their Sinful Influence.
Edison Nov. 5	Friend Wilson's Daughter.
Vitagraph Nov. 6	Ansel Lee.

KLEINE-EDISON FEATURE SERVICE.

Nov. 3 (Kleine)	The Sentimental Lady, with Irene Fenwick. Five parts.
Nov. 10 (Edison)	Children of Eve, with Viola Dana. Five parts.
Nov. 17 (Kleine)	The Politicians, with Bickel and Watson. Five parts.
Dec. 1 (Kleine)	The Danger Signal, with Arthur Hoops and Ruby Hoffman. Five parts.
Dec. 8 (Edison)	The Destroying Angel, with Marc McDermott and Mabel Trunnelle. Five parts.
Dec. 15 (Kleine)	Bondwomen, with Maude Fealy. Five parts.

STUDIO GOSSIP

FORD STERLING, who is the other half of Miss Sampson's immediate family, has written a stirring five-reel story which he hopes will be used as Miss Sampson's first vehicle with her new company. She is now twenty years of age and comes from a family whose accomplishments on the speaking stage are tradition.

ANTHONY P. KELLY's four-part feature, "The Rift Within the Lute," has been given the finishing touches by Director Joseph Kaufman, of the Lubin Company. June Wayne has the feature role, supported by Inez Buck and Crauford Kent.

EARL METCALFE, who has recently undertaken the direction of the Billy Reeves comedies for the Lubin Company, has met with great success, his first three pictures calling forth enthusiastic comment from the exhibitors.

"IBRAHIM" called Director Edwin Porter, who is staging the Famous Players production of "Bella Donna." He wanted a character in the Dickens play, but in stalked a grouchy camel. While the camel stood awaiting orders Hugh Ford, who staged "Joseph and His Brethren," and Pauline Frederick, who played in it, ex-

plained that they recognized the camel as one of the animals in the Liebler piece, and that his name was Ibrahim.

GERTRUDE ROSENBERG, daughter of Walter Rosenberg, manager of the Savoy and Garrick Theaters, has announced her engagement to William I. Bloomberg of 725 Riverside Drive.

EDWARD N. HOYT, the well-known Shakespearean actor, has been engaged by the Equitable Motion Picture Corporation for a prominent part in "Greater Love," to be staged under the direction of John Ince.

RICHARD BUEHLER played in a real football game between the U. of P. "Varsity," and the second team recently in taking a scene in "A Man's Making," a Lubin feature being staged under the direction of Jack Pratt, and scheduled for release on the V-L-S-E programme, Dec. 6.

METRO PICTURES CORPORATION.

Nov. 1 Tables Turned (Rolfe).
Nov. 8 Pennington's Choice (Quality).
Nov. 15 The Woman Pays (Rolfe).
Nov. 22 One Million Dollars (Rolfe).

Nov. 7 Douglas Fairbanks in The Lamb, Dustin Farnum in The Iron Strain, Raymond Hitchcock in My Valet, Charles Murray in A Game Old Knight.

Nov. 14 Frank Keenan in The Coward, Griffith Players in Old Heidelberg, Eddie Foy in A Favorite Fool, Roscoe Arbuckle in Pickle Fatty's Fall.

Nov. 21 William S. Hart in The Disciple, Griffith Players in Martyrs of the Alamo, Hale Hamilton in Her Painted Hero, Keystone in Saved by Wireles.

Nov. 28 Julia Dean in Matrimony, Tully Marshall and Thomas Jefferson in The Sable Larch, Raymond Hitchcock in Stolen Magic, Ford Sterling in His Father's Footsteps.

Dec. 5 Lillian Gish in The Lily and the Rose, Weber and Fields in The Best of Enemies, Bessie Barriscale in The Golden Claw.

Dec. 12 Lillian Gish in The Lily and the Rose, Weber and Fields in The Best of Enemies, Bessie Barriscale in The Golden Claw.

Dec. 19 Lillian Gish in The Lily and the Rose, Weber and Fields in The Best of Enemies, Bessie Barriscale in The Golden Claw.

Dec. 26 Lillian Gish in The Lily and the Rose, Weber and Fields in The Best of Enemies, Bessie Barriscale in The Golden Claw.

Dec. 31 Lillian Gish in The Lily and the Rose, Weber and Fields in The Best of Enemies, Bessie Barriscale in The Golden Claw.

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FOR PHOTOPLAY AUTHORS REAL AND NEAR

By WILLIAM LORD WRIGHT

The methods of preparing and submitting motion picture scenarios often passeth understanding. Despite the fact that this department has for years urged the writers to prepare their plots along accepted forms and to submit them in a businesslike manner, an alarmingly large number of writers continue to hold themselves up to ridicule for the senseless way in which they endeavor to call the attention of the editor to their efforts. We have compiled a few horrible examples from reports asked for and received from several of the more popular editors of scenarios. "The last word in a motion picture script," writes one editor, "is the story we received recently written on a loose-leaf ledger. Along with the ledger containing the story was inclosed a spool of thread which, to quote, 'was to be utilized in wrapping up the story for return mailing.' Another well-known reader of scripts reports this idea: 'We received a most wonderfully prepared photoplay plot the other day. It was carefully written on vellum paper and the outside cover was hand painted. Of course, it was rejected for more care had been taken with art work and stationery than with the most important feature, the story.' Another report: 'Please tell the writers when they submit their dramas, comedies, or wild animal stories, not to clip more or less 'appealing' illustrations from works on natural history, novels, etc. Quite a number of writers persist in pasting book illustrations in the pages of their story evidently with the mistaken idea that these pictures add to the atmosphere and the value of the picture play plot. We again urge authors to submit their plots after standard form. Use a typewriter with a black carbon ribbon, use good white paper, 8½ x 10, tell your story clearly, and carry your name and address on every page of the manuscript. Originate the title of your story, then the synopsis, cast of characters, and then the scenario proper, in other words the detailed scene action. Do not tie your pages together with pink ribbon, do not draw pictures or paste them, but present your story in a straightforward manner devoid of frills and fancies. Do not stamp the word 'amateur' on your output!'

Are you specializing or are you catering to all kinds of markets and turning out every kind of story. The age of the specialist has arrived in the photoplay author's domain just as it has arrived in other professions. As the surgeon, or the attorney specializes along one line of his profession, so do the more advanced of motion picture story writers specialize. Several writers with whom we are acquainted specialize in five-reel productions along dramatic lines. Others specialize in one and two-reelers. One writer whom we know has been very successful writing strictly three-reel stuff. Then again writers like Edwin Ray Coffin and Cornelius Shea specialize in Western one-reel comedy or drama, while others like Epes Winthrop Sargent find one-reel slapstick comedy profitable. These specialists are fully capable of writing the other kind of stuff, but they have discovered that specialization pays. Are you striving to become a specialist, finding whether you are happiest in comedy or drama and endeavoring to improve your talent along the best lines? Or, are you writing indiscriminately, firing at random, and hoping to occasionally hit the mark?

Matthew White, Jr., the dramatic critic, in a recent number of Munsey's Magazine says: "Where is this movie business going to end, or should it be, when is it going to end. One motion picture concern had up to the first of July made 3,000 productions and its head has announced that its output is to go on at a faster rate than ever before. This is only one of the many American companies, and new ones are constantly starting up. If the stories of the past are being used up twice or thrice as quickly as suitable new ones are being placed on the market—and this is undoubtedly the case—what are the film people going to do for subjects ten years hence? But does the same thing apply to the magazine world, to the theater, you ask? By no means. The magazine comes out but twelve times a year; a new play is put on with the hope that there is life in it for a run in one city of at least 100

performances. On the other hand, most of the moving picture theaters change their whole programme every day in the week, Sundays included; and with the capacity that exists to duplicate films, there is no very extensive road route felt for a photoplay after its local territory is exhausted. Revivals in pictureland are few and far between. I am told that the John Bunny pictures became as dead as John Bunny himself as soon as he had passed away. Novelty, something new, is the constant cry. 'The remedy is simple and is at hand,' remarks the Photoplay News. 'A new school of photo-playwrights is being trained who will not have to borrow from the past and who will create original stories. And when the daily change passes, as is bound to occur, the demand will be greatly relieved.' And in that new school, we might add the versatile authors, those classed with Miss Mabelle Hekes Justice, an originator of unusual comedy, will rise to even greater fame and fortune than that already won by their hard work and talent.'

The Photoplay Scenario published recently an interesting article on "Start a Character File." We take the liberty of quoting in part: "If you would make your film people act like real people then study the real people with whom you come in contact. You have had good advice regarding the starting of a file for your plot ideas, but have you ever thought of starting a file for your character ideas? You are constantly meeting people who appeal to you, whom you desire meeting. Why not start a little card system and write a description of that person indicating the qualities they possess which attracted you, and store it away? Also, you are constantly meeting characters of whom the trite remark is made, 'They should be put into a book.' Why not then, put them into a photoplay instead? Charles Dickens has no equal as an artist of character depiction. Do you think all his strong typical characters were visions of his fertile imagination? No, indeed, they were real people, or they were types of a certain class. Dickens stands as the grandest student of human nature in the literary world, and he made use of that study to create characters for his books which you hear referred to almost as people who lived in former years. He made his characters typical. You are constantly characterizing some person as, 'a Fagin,' 'a regular Uriah Heep,' 'as contemptible as Quilp,' or, 'she reminds one of Little Dorrit.' As so with Little Nell, Nicholas Nickleby, Barnaby Rudge, David Copperfield, and you could enumerate an endless number of characters possessing an individuality and personality that can never be forgotten by anyone. Why not, therefore, profit by this splendid example, and start a file of characters for yourself, from which you can create personalities which will be so strong they will linger in the minds of all who have seen your photoplays. They may be types, they may be eccentric people, they may be simply unpretentious, good-hearted people. It may be a fine example of mother-love and devotion you witness, it may be the merry, thoughtless child, of the narrow-minded money maker; but gather all kinds and conditions and list them carefully. File them away for future use for you are going to find a place for them in all your work.'

South America will certainly become the harvest field for progressive photoplay authors before so very long. The Paramount company is already releasing interesting South American travelogues and with the completion of the Panama Canal, and the wonderful strides being taken in South America, the field is a fertile one for plot creations. Uncle Sam is making a valiant attempt to corral South American commerce, and a photoplay plot built upon such lines would be interesting and instructive. An attempt should be made to bring North and South Americans into closer relationship. The logical medium is the motion picture screen. Wise editors will purchase the right kind of stories—but these stories must be written by men and women having a correct insight into the true lives and characteristics of the South American peoples. There has been a super-abundance of exaggerated types which give false conceptions and do more harm than good.



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